

# LEONARD JOEL

18  
JEFFREY SMART (1921-2013)  
*Study 11 for Bus Terminus* 1972-73  
synthetic polymer paint and oil  
on canvasboard  
60 x 50cm  
© The Estate of Jeffrey Smart  
2024



# Fine Art

## 22.10.2024, 6pm

### VIEWING

**FRI 18 – SUN 20 OCT**  
2 Oxley Road,  
Hawthorn, VIC 3122

*Please refer to our website for  
viewing times —  
[leonardjoel.com.au](http://leonardjoel.com.au)*

### CONTACTS

**WIEBKE BRIX**  
**HEAD OF ART**  
03 8825 5624  
[wiebke.brix@leonardjoel.com.au](mailto:wiebke.brix@leonardjoel.com.au)

**AMANDA NORTH**  
**ART SPECIALIST**  
03 8825 5644  
[amanda.north@leonardjoel.com.au](mailto:amanda.north@leonardjoel.com.au)


**LOT 33**  
LI CHEN (Taiwanese,  
born 1963)  
*Visting Fairyland* 2004  
bronze, ed. 8/8  
signed, dated and  
editioned verso:  
Li Chen/ 8/8/ 2004  
117 x 96 x 60cm  
\$130,000-160,000











LOT 17  
JOHN COBURN (1925-2006)  
*Old Moon (Detail)*  
gouache on Arches paper laid  
on board  
51.5 x 69.5cm  
\$20,000-24,000  
© John Coburn/Copyright  
Agency 2024





# The Art of Collecting

As Head of Art at Leonard Joel, I am delighted to introduce you to our upcoming October Fine Art auction. This auction features carefully curated artworks from passionate collectors, and we are honoured to have had these important works entrusted to us and, in turn, to present them to you.

The October auction is a celebration of single owner collectors who have carefully curated their acquisitions over years and often decades. Forming a significant portion of the auction, we have important works from a number of single vendors across Australia. One such highlight is the Reginald Maurice Berkley Collection of Australian Art, which includes exceptional examples from some of the nation's most revered artists. Leading this collection is Jeffrey Smart's *Study II, Bus Terminus*, lot 18. As a preliminary study for his major work *Bus Terminus* (1973), now housed in the Art Gallery of New South Wales, this piece showcases Smart's signature precision and thoughtful composition. Its smaller scale, loose brushwork, and more gestural style make it especially captivating, unique and highly desirable. Alongside Smart's work, this collection also offers remarkable pieces by Albert Lee Tucker (1914-1999), lot 13, and John Coburn (1925-2006), lot 17, further enriching the sale.

Other noteworthy inclusions are two paintings by the prominent Australian impressionist painter Frederick McCubbin (1855-1917) from the Estate of Carol Lynette Crooks, Sydney. *The Thames and St Paul's Cathedral*, 1908, lot 10, is one of several paintings McCubbin produced depicting London during his first and only trip abroad in 1907. This work reflects the profound influence that seeing the masterpieces of artists such as J.M.W. Turner had on McCubbin. His *Towards Melbourne (The Old Stone Crusher)*, c. 1912, lot 11, depicting the iconic Burnley quarries, is another standout and a testament to his enduring connection to this location.

A smaller collection from the Asia Pacific region is also a feature of this auction, transcending cultural boundaries and representing significant contributions to contemporary art. A major work by the internationally celebrated Taiwanese sculptor Li Chen (born 1963), renowned for his large-scale and minimalist sculptures, is included in this offering. *Visiting Fairyland*, 2004, lot 33, from his *Spiritual Journey Through the Great Ether* series embodies Li Chen's signature fusion of Eastern philosophy and modern sculptural techniques. His smooth, rounded forms and subtle contrasts between matte and shiny surfaces lend his works a timeless quality, and this piece invites contemplation of the lighter, more playful aspects of human nature. Complementing this is *Racing Horses*, a large-scale mixed media work on canvas by the Chinese artist Xue Song (born 1965), lot 36. This piece beautifully exemplifies Xue Song's practice of layering fragments of printed materials, which he manipulates through fire, combining ashes and paint on canvas. His process of layering hundreds of elements creates artworks of depth and complexity, emblematic of his commitment to craft and meaning.

Our October Fine Art auction also includes works by prominent First Nations artists. In contemporary Australian art, Indigenous art is no longer viewed as a separate category but is integrated in a broader art context, a testament to its significance. Many leading galleries and auction houses acknowledge its relevance across genres like landscape and contemporary art. As interest grows also internationally, Indigenous artists continue to achieve record sales. Ramsey Ramme's (born 1935) work, *Warlawoon Country*, lot 78, evokes the emotional depth of a Mark Rothko while retaining its distinct cultural significance, making it an artwork of universal appeal.

This introduction merely touches the surface of the exceptional works we are offering this October. I invite you to explore the full collection yourself in person at our beautiful Hawthorn showrooms or online. Whether you're looking to acquire a new piece or simply admire works that may not have been publicly exhibited for some time, I encourage you to join us at Leonard Joel for what promises to be a remarkable October Fine Art Sale.

**LOT 78** (Opposite)  
§ RAMMEY RAMSEY  
(1935-2021)  
(Language group: Gija)  
*Warlawoon Country* 2006  
natural earth pigments  
with synthetic binder  
on linen  
inscribed verso with  
artist's name and Jirrawun  
Arts  
cat. no. JA354/06  
180 x 150cm  
\$15,000-25,000

**WIEBKE BRIX  
HEAD OF ART**





1 © William Dargie/Copyright Agency 2024

1

WILLIAM DARGIE (1912-2003)

*The Ballerinas' Changing Room* c.1951

oil on canvas

signed lower right: Dargie

49.5 x 39cm

PROVENANCE

The Collection of Lady Leah Lynch, Melbourne

Leonard Joel, Melbourne, 27 May 1990, lot 94

Private collection, Melbourne

\$4,000-6,000



2  
**CHARLES BLACKMAN (1928-2018)**  
*(Nude and Cat)* c.1970s  
 oil on paper laid on board  
 signed upper left: BLACKMAN  
 48 x 72.5cm

PROVENANCE  
 (Possibly) Barry Stern Galleries, Sydney  
 Private collection, Melbourne  
 Thence by descent  
 \$15,000-20,000

3  
**ALBERT TUCKER (1914-1999)**  
*(Parrot Flying Amidst Trees)*  
 watercolour and gouache on paper laid on board  
 signed lower left: Tucker  
 25 x 33cm

PROVENANCE  
 Private collection, Melbourne  
 Thence by descent  
 \$4,000-6,000

3 © Albert & Barbara Tucker Foundation.  
 Courtesy of Smith & Singer Fine Art







4

4

CLARICE BECKETT (1887-1935)

*Dusk*

oil on canvas laid on board  
titled on partial unknown label verso  
24 x 29cm

PROVENANCE

Ms. Hilda Mangan (the artist's sister)  
Rosalind Humphries Galleries, Melbourne  
The Collection of Alan Grant  
Thence by descent

EXHIBITIONS

*Exhibition of Clarice Beckett 1887-1935*, 58 Wattle Valley  
Road, Canterbury, 29 October 1978, cat. no. 43  
*Clarice Beckett: Retrospective Exhibition 1921-1935*,  
Realities Gallery, Melbourne, 11 October - 1  
November 1979

OTHER NOTES

We are grateful to Rosalind Hollinrake for her  
assistance with cataloguing this painting.  
\$30,000-40,000





6



5

**ELIOTH GRUNER (1882-1939)**  
*Landscape with Beach and Cliff* c.1907  
 oil on timber panel  
 signed lower right: E.Gruner  
 33.5 x 21cm

**PROVENANCE**  
 Private collection, New South Wales

**EXHIBITIONS**  
*Elioth Gruner*, Art Gallery of New South Wales,  
 13 July - 4 September 1983 (label verso)  
 \$15,000-20,000

6

**HANS HEYSEN (1877-1968)**  
*Meadowsweet* 1902  
 oil on canvas  
 29.5 x 39.5cm

**PROVENANCE**  
 Christie's, London, 1 December 1988, lot 21  
 (as 'Coastal Landscape'), illus. exhibition catalogue  
 p.22 (label verso)  
 Private collection, Western Australia  
 \$20,000-25,000

5

9



7  
JUSTIN MAURICE O'BRIEN (1917-1996)  
(*Still Life with Flowers*)  
oil on board  
signed upper right: O'BRIEN  
73.5 x 42cm

PROVENANCE  
Private collection, Melbourne  
Thence by descent  
\$14,000-16,000



8

**TOM ROBERTS (1856-1931)**

*Tree in Mist*

oil on board

initialled lower right: TR

16.5 x 24cm

**PROVENANCE**

Gift from the Artist

The Collection of Louis Abrahams

Thence by descent

**OTHER NOTES**

In 1885, following Tom Roberts's arrival back in Australia after his travels, he was filled with the theories and practices he had encountered abroad, enthusing other young artists with ideas of Impressionism. In the summer of 1886-87 he set up a painting camp at Box Hill with Frederick McCubbin and Louis Abrahams, which is remembered today in Tom Roberts's painting 'The Artists' Camp' c.1886, in the Collection of The National Gallery of Victoria, Melbourne.

Louis Abrahams was a friend of Tom Roberts's and a fellow student at the National Gallery of Victoria School, being an artist himself. Abrahams was a cigar manufacturer of Carlton, Victoria and supplied the cigar box lids on which Streeton, Roberts, Conder and other exhibitors painted for the 9 by 5 Impression Exhibition in 1889 at the Buxton's Rooms in Melbourne.

\$15,000-20,000

9

**RUPERT BUNNY (1864-1947)**

*Brignogan* c.1899

oil on canvas

50 x 73.5cm

**PROVENANCE**

Gift from the Artist

The Collection of the Mackinnon Family

Thence by descent

**LITERATURE**

Thomas, D., *The Life and Art of Rupert Bunny*, A Catalogue Raisonné in Two Volumes, Thames & Hudson, Melbourne, 2017, cat. OI20, vol. II, p. 26

**OTHER NOTES**

Rupert Bunny enjoyed the patronage of the Mackinnon family following the marriage of his sister Hilda Eleanor Mary (1867-1942) to Donald Mackinnon (1859-1932) in 1891.

\$12,000-16,000



8



9



# Towards the Light: the Late Work of Frederick McCubbin

In late May 1907, Frederick McCubbin boarded the *Prinz Heinrich* and set sail for London. At age 52 this was the first time he had left Australia and it was a trip he had long dreamed of but circumstances had prevented. In correspondence with his friend Tom Roberts, affectionately known as Smike, in 1906 he wrote of his fears that he would never make it to Europe.<sup>1</sup> However, the following year he was granted a six month leave of absence from his position as Drawing Master at the National Gallery in Melbourne and an exhibition and sale of his work was held to raise funds for the voyage. This European visit became pivotal to McCubbin's career, it was in London where he first saw the works of J. M. W. Turner in person, in Paris where he acquainted himself further with the paintings of the French Impressionists and at the Royal Academy in London where he met the British artist and Professor of Painting George Clausen (1852-1944). These experiences, amongst others, were to have a profound effect on McCubbin's artistic practice. He returned to Australia in late November exhausted but with a renewed vision. He set out to find new painting grounds, experimented with various painterly techniques, freed himself of the constraints of literal depictions of nature and opened his canvas to the possibilities of light and colour.

McCubbin had been aware of the work of English Romantic painter J. M. W. Turner since his student days, however, poor-quality reproductions in black and white proved no substitute for the real thing. Upon viewing Turner's paintings in person at the Tate Gallery he wrote in a letter to his wife:

*I went yesterday...to the Tate Gallery... where the lately found Turners are exhibited... they are mostly unfinished but they are divine – such dreams of colour a dozen of them are like pearls – no theatrical effect but mist and cloud and sea and land drenched in light – no other master like him. They glow with a tender brilliancy that radiates from these canvases – how he loved the dazzling brilliancy of morning or evening – these gems with their opal colour – you feel how he gloried in these tender visions of light and art.*<sup>2</sup>

The effect and influence of Turner's painting became immediately visible in the works McCubbin completed during his travels and thereafter. Whilst overseas McCubbin painted numerous small panels and in London he was particularly attracted to the River Thames and the wharf areas between London Bridge and Limehouse. The choice of subject matter alone might draw a reference to the great English painter, however, the stylistic choices in composition, light and atmosphere make it unmistakable.

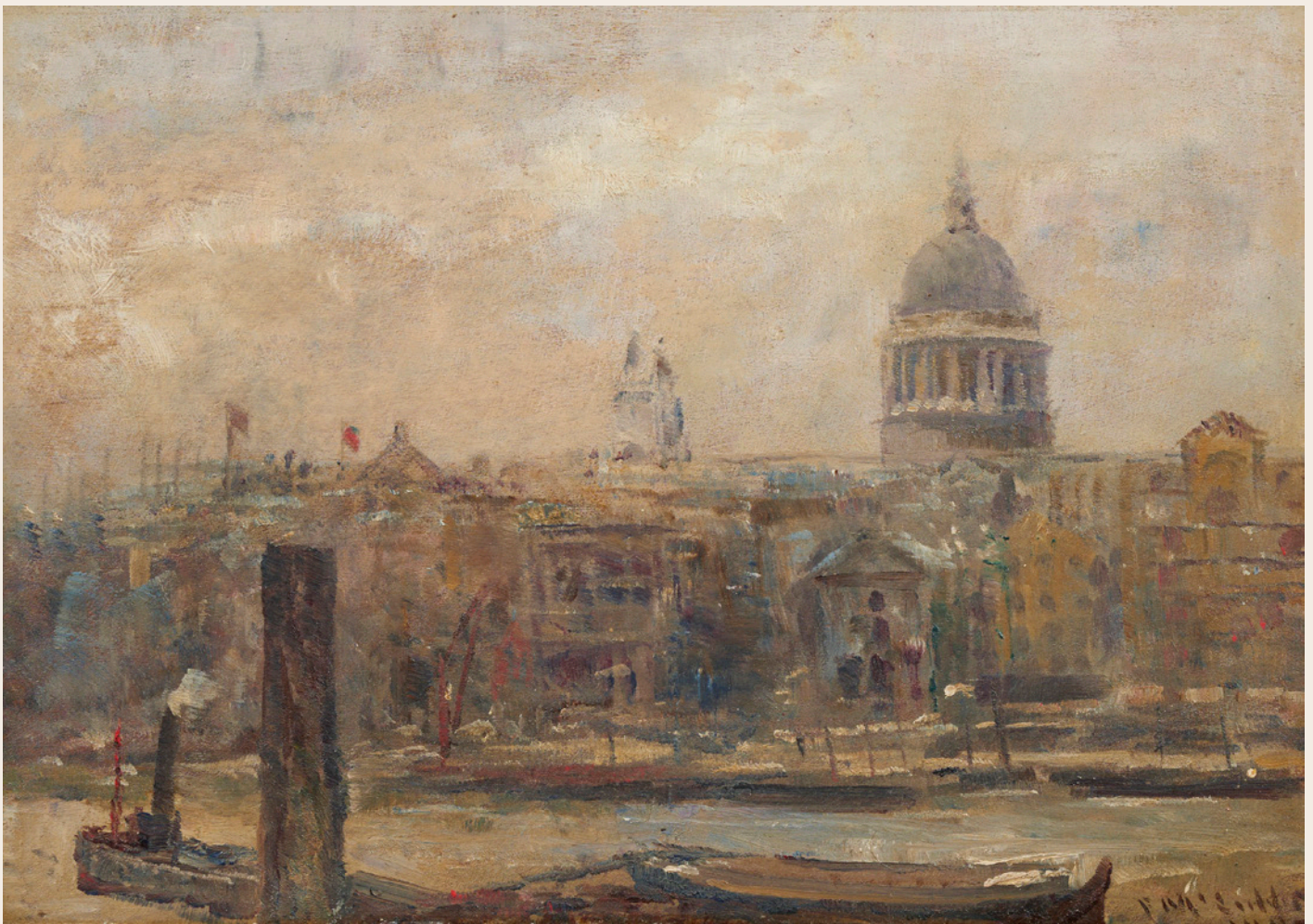
*Thames and St Paul's Cathedral* 1908, Lot 10, is one of a number of paintings McCubbin produced depicting the pool of London, that reach of the River Thames thronged with shipping. Other works of this scene include *The Pool of London (Barges, Pool of London)* 1907, Private Collection, and *The Pool of London* 1907, National Gallery of Victoria, Melbourne. In each of these depictions the distant hazy sky carries an opalescent shimmer which sweeps over almost half the composition. In *Thames and St Paul's Cathedral* the skyline is punctuated with the dome of St Paul's which looms high over the busy city below. McCubbin captures the muted blues, reds, purples and ochres of smoggy industrial London. Painted from the south side of the river at a low vantage point, the sliver of water shows brief glimpses of the sky's reflection. The foreground depicts barges dotted along the banks of the river with one in motion moving toward the left edge of the composition, soon to be out of sight. This series of paintings paid homage to Turner not only through the gentle shimmer of light and the choice of subject matter, but also in composition. The similarity to Turner's Venetian paintings is striking, particularly in the celebration of the waterways and the architecture of the city.

Whilst McCubbin's time in Britain convinced him further of Turner's greatness, he was not the only artist McCubbin admired. He respected the work of Turner's contemporary, John Constable, and Camille Corot was also an important influence. Following a trip to Paris with Emanuel Philips Fox he commented on the Impressionists noting that the works of Manet, Monet and Sisley were "very fine".<sup>3</sup> At the Royal Academy he no doubt discussed with George Clausen their equally changing attitudes towards a freer style of painting that favoured colour over tone. In his lectures Clausen had written "the tendency, with increased knowledge,

1. Galbally, Ann, *Frederick McCubbin* (Melbourne: Hutchinson Group, 1981), p. 121

2. Whitelaw, B, *The Art of Frederick McCubbin* (Melbourne: National Gallery of Victoria, 1991), p. 82

3. Whitelaw, B, *The Art of Frederick McCubbin* (Melbourne: National Gallery of Victoria, 1991), p. 17.



10

10  
**FREDERICK MCCUBBIN (1855-1917)**  
 Thames and St Paul's Cathedral 1908  
 oil on wood panel  
 signed lower right: F McCubbin/ 1908  
 signed and dated verso  
 24 x 34cm

**PROVENANCE**  
 Leonard Joel, Melbourne, 6 November 1974, lot 374  
 Private collection, Sydney  
 The Estate of Carol Lynette Crooks, Sydney  
 \$30,000-40,000

is to broaden and to lighten. Rembrandt himself shows a difference between his earlier and later work. It is the growing perception of the beauty of light.”<sup>4</sup> Clausen appeared to anticipate McCubbin’s reaction to Turner when he expanded upon this theory by discussing the older painters who gained colour at the expense of light by suggesting sunlight via means of dark shadow. He mentions that Turner was the first to discard these methods and to attempt to gain a higher scale of colour which was truer to nature by incorporating colour in the shadows as well as the light.<sup>5</sup> These sentiments are certainly evident in McCubbin’s changed approach to painting upon his return to Australia in late 1907.

This later phase of McCubbin’s output was distinct through his new choices of subject matter and his experimental technique. Instead of the narrative bush scenes he had become so well recognised for he chose to paint the places he knew best and where he felt a deep personal attachment. He returned time and time again to the landscape around his homes in South Yarra and Mount Macedon, as well as the industrial docks of Williamstown and the urban inner city. His concern shifted away from literal representations of nature to conveying the varying effects of light and he developed an experimental painting technique which allowed him more freedom to explore atmospheric effects. These later paintings often consisted of smaller landscapes painted primarily using a palette knife on a white primed canvas or on small artists boards. He animated the surface of his pictures with scraped colour which he often let dry before abrading the surface to unevenly reveal the under-colour and white ground.

During this period one of his favourite subjects was the old stone crusher at Burnley quarries in Richmond. This site could be viewed from the bank above the Yarra River at the bottom of the McCubbin property in South Yarra.<sup>6</sup> He made a number of sketches and paintings of this site including *Towards Melbourne (The Old Stone Crusher)* c.1912, Lot 11, *The Old Stone Crusher (The quarry)* 1911, Art Gallery of South Australia, Adelaide, *The Stone Crusher* c.1912, Castlemaine Art Museum, Victoria, and *Autumn (Stone Crusher, Richmond Quarry)* 1908, Tasmanian Museum and Art Gallery. In *Towards Melbourne (The Old Stone Crusher)* c.1912 the sky still assumes a large portion of the canvas with a freer and more textural application of paint. The low vantage point from across the river gives the stone crusher a sense of grandeur as it lifts up into the sky breaking the city skyline, not dissimilar in composition from his earlier *Thames and St Paul’s Cathedral* 1908. The middle-ground has been brushed and abraded to reveal glimpses of the white canvas behind in synchronicity with the landscape it depicts. The water in the foreground sparkles and flickers with the effects of sunlight, conveying movement and reflection. Unlike works from his earlier periods there is nothing grey or melancholic about it, the palette combines a myriad of hues blending into the landscape – pinks, purples, blues, greens and yellows create a radiant energy.

In the first half of his career McCubbin’s practice had a more academic approach, he typically used small, meticulously applied brushstrokes to create realistic depictions of events entwined with national identity on large scale canvas’. These works presented a way of life unique to Australia and captured the spirit of the bush, his view was of the new settler and someone not yet at home in Australia.<sup>7</sup> Following McCubbin’s travels abroad and by the time he begins the later phase of his career his approach and methodology to painting has evolved into a matured style, content with both his surroundings in the Australian landscape and himself as a painter. With a focus on atmospheric painting and a freedom of expression, McCubbin’s evocative later works express his delight and comfort within the Australian landscape.<sup>8</sup> This transition in McCubbin’s career in many ways was aligned with the evolution of the nation, his later paintings tell us that Australia is no longer a place of pioneers down on their luck, it has modern and established cities where society prospers.<sup>9</sup>

#### MADELEINE NORTON

#### HEAD OF DECORATIVE ARTS & ART, SYDNEY

4. Galbally, Ann, *Frederick McCubbin* (Melbourne: Hutchinson Group, 1981), p. 133.
5. Ibid.
6. Whitelaw, B, *The Art of Frederick McCubbin* (Melbourne: National Gallery of Victoria, 1991), p. 100
7. Gray, A, *McCubbin: Last Impressions 1907-17* (Canberra: National Gallery of Australia, 2009) p. 43.
8. Ibid., p. 45.
9. Ibid., p. 46.





11

11  
**FREDERICK MCCUBBIN (1855-1917)**  
*Towards Melbourne (The Old Stone Crusher)* c.1912  
 oil on paper laid on board  
 signed lower right: F McCubbin  
 23.5 x 33.5cm

**PROVENANCE**  
 Leonard Joel, Melbourne, 5 November 1980, lot 515  
 Private collection, Sydney  
 The Estate of Carol Lynette Crooks, Sydney

**RELATED WORKS**  
 Frederick McCubbin, *The Old Stone Crusher (The Quarry)*  
 1911, oil on canvas, 76 x 91.5cm, the Collection of  
 the Art Gallery of South Australia, Adelaide  
 Frederick McCubbin, *The Stone Crusher* c.1912,  
 oil on canvas on board, 25.5 x 35.5cm, the  
 Collection of the Castlemaine Art Gallery & Historical  
 Museum, Victoria  
 Frederick McCubbin, *Stone Crusher*, Richmond Quarry,  
 1908, oil on canvas on plywood, 50.5 x 76cm, the  
 Collection of the Tasmanian Museum and Art Gallery,  
 Hobart  
 \$25,000-35,000



12 © Brian Dunlop/Copyright Agency, 2024

12

BRIAN DUNLOP (1938-2009)

*The Moons Shadow* 1999

oil on canvas

signed lower left: Dunlop

titled verso

artist's name, title and date inscribed on gallery

label verso

149.5cm x 121cm

#### PROVENANCE

Eva Breuer, Sydney (label verso)

The Collection of Dina Kamsler, Queensland

Thence by descent

\$7,000-10,000



# The Berkley Collection

LOTS 13 – 26



14 © H.C. & A. Glad

**13**  
**ALBERT TUCKER (1914-1999)**  
*(Flying Parrots)*  
 oil on composition board  
 signed lower right: Tucker  
 60 x 75cm

**PROVENANCE**  
 The Collection of Reginald Maurice Berkley, Victoria  
 Thence by descent  
 \$22,000-26,000

**14**  
**NORMAN LINDSAY (1879-1969)**  
*(Two Dancers)*  
 watercolour on paper  
 signed lower left: NORMAN LINDSAY  
 29 x 23.5cm

**PROVENANCE**  
 The Collection of Reginald Maurice Berkley, Victoria  
 Thence by descent  
 \$10,000-14,000



13 © Albert & Barbara Tucker Foundation. Courtesy of Smith & Singer Fine Art

# The Berkley Collection: Illuminating the Human Condition Through Art

Reginald Maurice Berkley  
*B.A., B.Litt (Hons.), M.B., B.S., F.R.C.S. (England), F.R.A.C.S., D.L.O.*  
*Otorhinolaryngologist*

In the realm of intellectual curiosity, no one remains untouched by exceptional minds encountered along life's journey. My father, Reginald Maurice Berkley's, interest in the relationship between the psyche and creative art was first kindled during his medical training at the Royal Melbourne Hospital in the 1950s, where he had the privilege of working under two remarkable physicians: Dr. Alexander John Maum Sinclair and Sir Clive Fitts.

Dr. Sinclair, for his gentle wisdom, shared enduring pearls of insight during clinical rounds. In contrast, Sir Clive - unyielding and forthright - taught Reginald the art of dogmatic yet reasoned judgment, fearlessly expressed. To both men, Reginald owed a lifelong debt of gratitude that he expressed in his Honours Thesis for his Bachelor of Letters, The University of Melbourne.

Reginald Maurice Berkley, an otorhinolaryngologist, transcended his medical profession. He was a patron of the arts, a scholar, and a critical thinker. Classical learning and individualism fuelled his passion for humanity's potential. Art, with its ability to evoke emotions and inspire beauty, became an integral part of his life.

Reginald's art study tours immersed him in the living classroom of the Italian Renaissance. There, humanism - the belief in the essential goodness and perfectibility of humans - illuminated his path. Reason, common sense, and forthright criticism shaped his worldview. As a Freemason, he drew ethical principles from the Renaissance's humanistic ideals.

Reginald's curation explored the human condition, achievements, psychological depth, and our connection to the classical world. The rich tapestry of Australian art resonated with him. He sought works that challenged, provoked, and communicated profound meaning through visual imagery.

There are many diverse works in the collection and the works of the following artists are only an example.

Among the artists Reginald studied was Albert Tucker. A prolonged interview with the artist during his Honours research, revealed Tucker's intelligence and insights into his 1940s imagery. Tucker's art was influenced by war's visual and psychological impact. Later imagery featured vividly coloured parrots against the Australian bush - a reflection of his concern for nature's preservation.

Jeffrey Smart, too, captivated Reginald. Smart's clinical precisionism - clean lines, geometric shapes, and focus on form - mirrored Reginald's surgical narrative. Smart transformed the ordinary into the extraordinary. In "A Bus Terminus with Zebra Crossing," an industrial landscape symbolised human potential, progress, together with its inherent by-products of isolation and alienation. Smart's perspective and scale of the figure imparting a sense of mystery and psychological depth.

Norman Lindsay's symbolism and allegory appealed to Reginald's imagination and intellect. The works in this collection demonstrate Lindsay's mastery of anatomy and expression. Lindsay's perfectionism and study of the female anatomy afforded a crossroads of art with medicine that captured Reginald, having tutored in anatomy at The University of Melbourne. Lindsay's detailed and expressive renderings of the human form provided insights into anatomy and the artistic representation of the body. His exploration of the human psyche aligned with psychological and therapeutic themes in medicine. Reginald analysed his depictions of human emotions, desires, and subconscious thoughts to better understand the psychological states and mental health of individuals.

There are many other works that fascinated Reginald, forming a lifetime of the pleasures we all gained from his art collecting.

Through my father's eyes, art is a lens to explore our shared humanity, our complexities, and our potential. The Berkley Collection stands as a testament to intellectual curiosity and the power of creativity.

**JANE BERKLEY**

1. *The Imagery of the Angry Penguins Movement: A Psycho-Analytical Study* by Reginald Maurice Berkley. Bachelor of Letters Honours Thesis, Department of Fine Arts, The University of Melbourne. 1989.



15  
HANS HEYSEN (1877-1968)  
*Ambleside Afternoon* 1912  
watercolour on paper  
signed lower left: HANS HEYSEN  
22 x 28cm

PROVENANCE  
The Collection of Reginald Maurice Berkley, Victoria  
Thence by descent  
\$8,000-10,000

16  
RAY CROOKE (1922-2015)  
*(A Pacific Island Village Scene)*  
oil on canvas laid on board  
signed lower left: R Crooke  
60 x 90cm

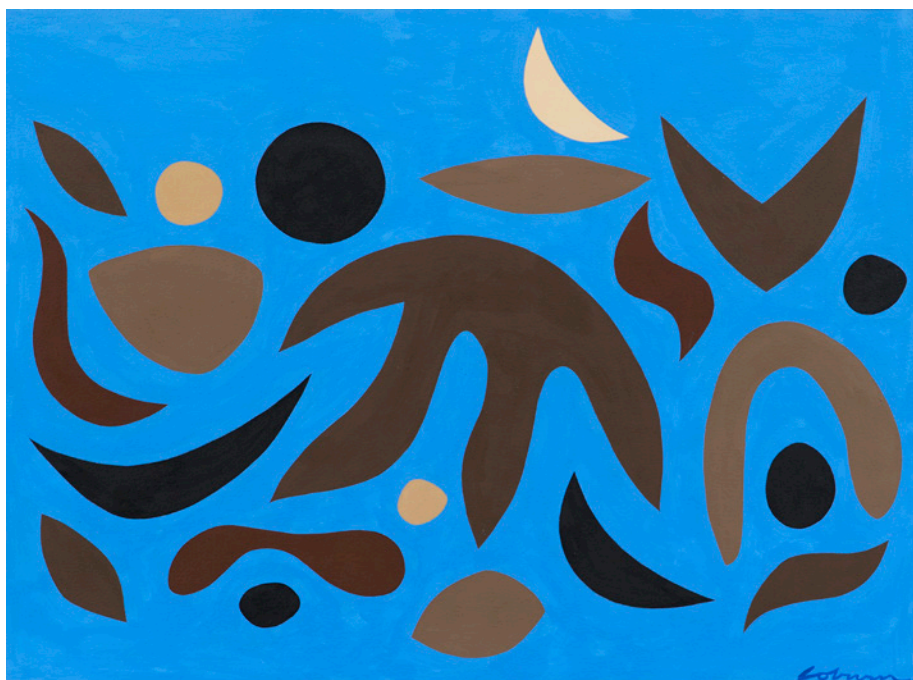
PROVENANCE  
The Collection of Reginald Maurice Berkley, Victoria  
Thence by descent  
\$18,000-22,000

17  
JOHN COBURN (1925-2006)  
*Old Moon*  
gouache on Arches paper laid on board  
signed lower right: Coburn  
titled on unknown label verso  
51.5 x 69.5cm

PROVENANCE  
The Collection of Reginald Maurice Berkley, Victoria  
Thence by descent  
\$20,000-24,000



15 © Hans Heyesen/Copyright Agency, 2024



17 © John Coburn/Copyright Agency 2024

# Jeffrey Smart

## *Study II, Bus Terminus,*

### 1972-73

Jeffrey Smart challenged artistic conventions. Not for him sentimental views of a sun beaten rural landscape, the stuff of nationalist cliché. Instead, he looked to the increasingly urbanised world for his subject, portraying aspects of a post-war construction boom he found in travels across Western Europe. 'I want to paint this explicitly and beautifully,' he explained at the outset.<sup>1</sup> Smart was positively in his element painting the ultra-modern utopia going up all around—the new highways, traffic interchanges, car parks, bridges, airport tarmacs, industrial buildings, and high-rise housing estates.

*Study II, Bus Terminus* is among several early 1970s compositions he based upon bus depots and railway stations seen in Italy. Besides its considerable strengths as a unified work of art, this superb study illuminates just how the artist crafted his pictures—because it is a full first draft for *Bus Terminus* of 1973, a major work now in the collection of the Art Gallery of NSW. The creative decisions Smart took in designing that work are laid out here, just awaiting an attentive viewer to read them off.

Smart's canvases are renowned for their strong pictorial design. In this he was indebted to two great artists. Introduced to Fernand Léger's work as an Adelaide art student, Smart subsequently studied under this cubist pioneer when he visited Paris in 1949. Besides soaking up how Léger portrayed modern cities, workshops and factories, when working in the master's atelier the young Australian sharpened his design skills. Through pictorial geometry Léger had set modern art on a rational foundation, and in his teaching he introduced students to important compositional methods, including the 'golden section', impressing upon them the role in great art of underpinning measure, proportion and balance.

Léger decisively shaped his outlook, although Jeffrey Smart placed the Renaissance master Piero della Francesca above other artists. If you were a guest at Smart's house in rural Tuscany, a visit to view Piero's great frescos over at Arezzo and Sansepolcro was mandatory. He would take you to the towns by car, greet the clergy as a friend upon entering each church, then, with a proprietorial air, he discussed the works with reverent enthusiasm. Piero wrote three essays on geometry, and Smart so enjoyed pointing out how the master applied his rules in each fresco. He knew those values by heart.

The legacy of both artists is evident in this picture's insistent geometry. Smart has arranged *Study II, Bus Terminus* into three horizontal bands, comprising a large rectangle of sealed roadway, then a row of parked buses positioned above it, and then a thin blue strip of clear sky across the top. That grey bitumen roadway is in turn divided at an angle by a hatched pedestrian crossing which runs up and across at a 30 degree incline from lower right to upper left. As well, the artist uses a traffic sign to run a neat vertical line down one side, the distance of its supporting pole from the right edge matching the width of the upper horizontal band of buses and sky. Lesser talents would struggle to calculate then accurately plot out this design, let alone the complex highway markings curving up it, but the handling here is effortless.

Of course, Jeffrey Smart was known as an inveterate puzzle maker. He liked to use in pictures both serial motifs and tricky visual sequences. We can see this playfulness shaping the row of buses in *Study II, Bus Terminus*. Take the traffic sign. Running one's eye along the upper part of the picture, it is apparent that the centre of the circular sign is actually the vanishing point for those orthogonals used to set perspective across the parked buses.

Scrutinising *Study II* further still, those buses are arranged, like musical notes, in a chromatic pattern: orange, yellow, purple, green, plum, scarlet. Sequentially, this is a chromatic transition from warm to cool then back to warm again. And that bald man looking toward us as he stands, with hands in pockets, before the yellow bus exactly balances the sign over on the right. Even his dark suit and cotton shirt parody the black and white striping patterns around the composition. Nothing delighted Smart more than inserting these sight games into pictures, ready for attentive viewers to spot.

*Study II, Bus Terminus* also reveals how the artist developed a pictorial idea. When driving with Jeffrey Smart, he would sporadically have the car pull over so he might make a precise drawing or two in his pocket sketchbook of roadside minutiae, an architectural detail, or whatever caught his ever-active eye. Later he carefully went through these visual notes and selected what he needed, then assembled a moody scene from them: 'My pictures are completely synthetic,' he told the curator Barry Pearce, 'in that I move things around relentlessly, change the heights of buildings, the colours, to get to composition right.'<sup>2</sup>

1. Jeffrey Smart, *Art International*, XII.5 (May 1968), p.47.

2. Quoted in Barry Pearce, *w*, Art Gallery of NSW, Sydney, 1999, p.178.



We can certainly observe how he ‘moves things around’ by comparing *Study II* with the final canvas *Bus Terminus*. Smart makes several adjustments to the picture, choosing to reverse the design; to leave out the standing figure at top; to change road markings and have some curve; to add a row of traffic cones; to change the buses’ colours, and add another vehicle; to change the sky to grey; and to darken lighting overall, thereby giving the now shadowy scene a brooding ambience. So using this preliminary picture we identify the creative decisions Smart made in crafting a major work.

Then again, this fully cohesive work is certainly more than a dress rehearsal. *Study II*, *Bus Terminus* offers an alternate, more upbeat version of the transport scene. Gone is that shady loneliness, for a man casually stands here in warm sunlight falling from a clear blue sky. The palette is now bright and breezy, while Smart has set in the visual elements with such pleasing brushwork. His paint application is agreeably looser, and rather tasty. Carefully designed then impeccably executed, *Study II*, *Bus Terminus* surely amounts to a minor masterpiece.

#### DR CHRISTOPHER HEATHCOTE

18

JEFFREY SMART (1921-2013)

*Study II for Bus Terminus* 1972-73

synthetic polymer paint and oil on canvasboard

signed lower left: JEFFREY SMART

60 x 50cm

#### PROVENANCE

Rudy Komon Art Gallery, Sydney

Blue Boy Gallery, Melbourne, acquired from the above in 1973

The Collection of Reginald Maurice Berkley, Victoria  
Thence by descent

#### EXHIBITIONS

*Jeffrey Smart*, Rudy Komon Art Gallery, Sydney, 30  
November - 31 December 1973, cat. no. 19

#### LITERATURE

Quartermaine, P., *Jeffrey Smart*, Gryphon Books,  
South Yarra, 1983, p.112, cat. no. 606

McDonald, J., *Jeffrey Smart: Paintings of the '70s  
and '80s*, Craftsman House, Sydney, 1990, p.157,  
cat. no. 74

#### RELATED WORK

*Jeffrey Smart, Bus Terminus* 1973, synthetic polymer  
paint and oil on canvas, 92 x 81cm, The Collection of  
the Art Gallery of New South Wales, Sydney  
\$140,000-160,000





19 © Robert Dickerson/Copyright Agency 2024

19

ROBERT DICKERSON (1924-2015)

*A Child Embracing Another*

charcoal on paper laid on board

signed lower right: Dickerson

75 x 55cm

PROVENANCE

The Collection of Reginald Maurice Berkley, Victoria

Thence by descent

\$5,000-7,000

20

NORMAN LINDSAY (1879-1969)

*(The Pirates)*

watercolour on paper

signed lower right: NORMAN/ LINDSAY

31 x 32.5cm

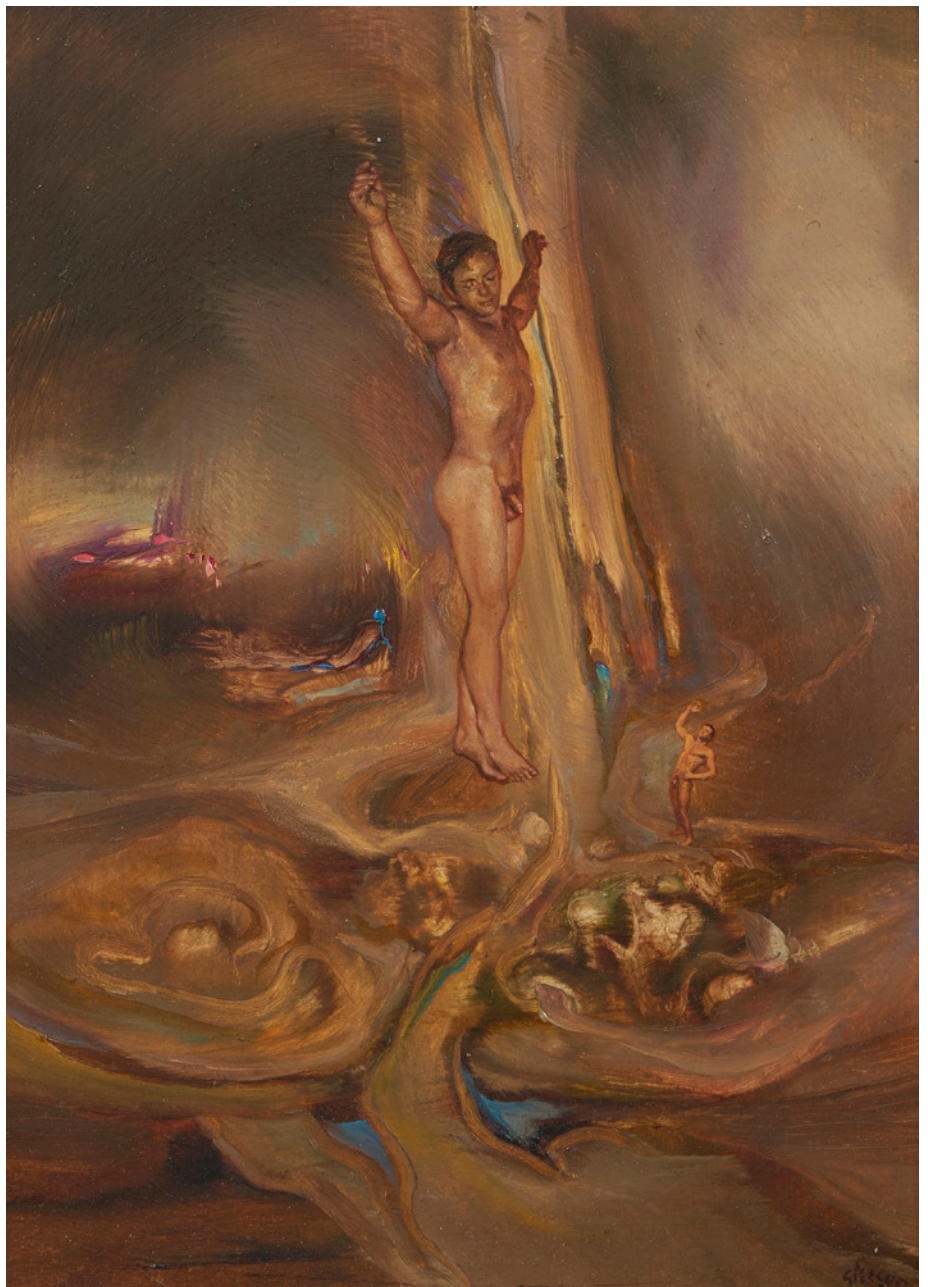
PROVENANCE

The Collection of Reginald Maurice Berkley, Victoria

Thence by descent

\$9,000-11,000





21

21  
JAMES GLEESON (1915-2008)  
*(Nude Male Figure against Surreal Landscape)*  
oil on board  
signed lower right: Gleeson  
20 x 14.5cm

PROVENANCE  
The Collection of Reginald Maurice Berkley, Victoria  
Thence by descent  
\$5,000-7,000

22  
DAVID BOYD (1924-2011)  
*(Europa & Child from The Wanderer Series)*  
oil on canvas  
signed lower left: David Boyd  
45.5 x 60cm

PROVENANCE  
The Collection of Reginald Maurice Berkley, Victoria  
Thence by descent  
\$10,000-12,000



23

**23**  
**ERNEST BUCKMASTER (1897-1968)**

*(Still Life)*  
 oil on canvas  
 signed lower right: E. Buckmaster  
 66.5 x 82.5cm

PROVENANCE  
 The Collection of Reginald Maurice Berkley, Victoria  
 Thence by descent  
 \$5,000-7,000

**24**  
**JOHN PERCEVAL (1923-2000)**  
*Angel, First Born 1957*  
 oil and pencil on paper  
 signed and dated lower center: Perceval '57  
 artist's name, title and date inscribed verso  
 37 x 31cm

PROVENANCE  
 The Collection of Reginald Maurice Berkley, Victoria  
 Thence by descent  
 \$3,000-4,000

**25**  
**DAVID BOYD (1924-2011)**  
*(Nude Amidst Flowering Foliage)*  
 oil on board  
 signed lower left: David Boyd  
 54 x 45cm

PROVENANCE  
 The Collection of Reginald Maurice Berkley, Victoria  
 Thence by descent  
 \$9,000-11,000

**26**  
**PRO HART (1928-2006)**  
*(Miners)*  
 oil on composition board  
 signed lower right: PRO/ HART  
 51.5 x 59cm

PROVENANCE  
 The Collection of Reginald Maurice Berkley, Victoria  
 Thence by descent  
 \$6,000-8,000





28 © Leonard French/Copyright Agency 2024



27 © Arthur Boyd/Copyright Agency, 2024

27  
ARTHUR BOYD (1920-1999)  
*The Woodsman*  
oil on canvas  
signed lower right: Arthur Boyd  
75 x 62cm

PROVENANCE  
(Possibly) Geoff K Gray, Sydney, 24 September 1975,  
lot 125  
Leonard Joel, Melbourne, Australian Paintings,  
7 November 1973, lot 303  
Private collection, Sydney  
The Estate of Carol Lynette Crooks, Sydney  
\$50,000-70,000

28  
LEONARD FRENCH (1928-2017)  
*Study for the Animal Painter* 1982  
oil and enamel on board  
signed lower right: French  
artist's name, date and title on gallery label verso  
45cm x 39.5cm

PROVENANCE  
Australian Galleries, Melbourne (label verso)  
Eva Breuer, Sydney 1999  
The Collection of Dina Kamsler, Queensland  
Thence by descent

EXHIBITIONS  
*Australian Galleries*, Melbourne, November 1982,  
cat. no. 24  
\$12,000-18,000



29 © Leonard French/Copyright Agency 2024

29

LEONARD FRENCH (1928-2017)

*Untitled c.1960*

enamel on composition board  
150.5 x 120.5cm

PROVENANCE

Gift from the Artist

Private collection, Western Australia

Thence by descent

RELATED WORK

Leonard French, *Death in the Garden* 1960,  
enamel paint on hessian on composition board,  
204 x 183.8cm, The Collection of the National  
Gallery of Victoria, Melbourne  
\$18,000-24,000

30

GEOFFREY BARTLETT (born 1952)

*Study 1* 2008

stainless steel and wood base, ed. A/P, ed of 3  
artist's name, title, date and edition inscribed at base:  
Geoff Bartlett. 08/ 'Study 1 for larger work.'/  
A.P. Edition of 3.

48 x 49 x 23cm; 54cm (height, including base)

PROVENANCE

The Artist

Private collection, Melbourne

\$5,000-7,000



31

PETRINA HICKS (born 1972)

*Lauren in Red* 2003

lightjet print, ed. A/P

artist's name, title, date and edition on gallery label

verso

120.5 x 99cm

PROVENANCE

Stills Gallery, Sydney 2007 (label verso)

The Collection of Sir Elton John CH CBE

Gift from the above

Private collection, New South Wales

EXHIBITIONS

Petrina Hicks, Stills Gallery, Sydney, 1 April - 1 May

2005 (another example)

OTHER NOTES

"Petrina Hicks' immaculate, large-scale images and high definition video works disrupt the processes of seduction engaged by commercial imagery and traditional artforms. Immediately alluring, her hyper-real portraits and still lives are reminiscent of advertising campaigns, while they subtly and quietly unravel the relationship between beauty, representation and consumption.

Hicks has exhibited widely throughout Australia, Germany, Spain, France, Italy, USA, UK, Japan, China, Mexico and Brazil. Her work was selected for screening in the 17th International Videobrasil (2011) and featured in Pingyao International Photography Festival, China (2010). She has been awarded notable prizes and residencies including the Josephine Ulrick Photography Award for Portraiture (2003), ABN Emerging Artist Award (2008), La Cité, Paris Residency (2008), and a Fellowship with the Akademie Schloss Solitude in Stuttgart, Germany (2009). Her works are held in numerous public and private collections including the AGNSW, QAG, NGV and Artbank." (excerpt, Stills Gallery statement)

\$5,000-7,000

32

BEN QUILTY (born 1973)

*Approaching Storm* 4 2023

oil on linen

artist's name, title and date inscribed verso

97 x 71.5cm

PROVENANCE

Jan Murphy Gallery, Brisbane (label verso)

Private collection, Sydney

EXHIBITIONS

*Summer*, Jan Murphy Gallery, Queensland,

12 December - 30 January 2024

\$25,000-35,000



31 © Petrina Hicks/Copyright Agency 2024



32 © Ben Quilty





LOT 34  
GONG DONG  
(Chinese, born 1972)  
My Sky 2007 (Detail)  
fibre glass, ed. 9/10 (6)  
stamped on the base  
(each)  
sizes vary  
(largest: 71 x 16 x 16cm)  
\$5,000-10,000



# A Spiritual Journey

Li Chen is a celebrated Taiwanese sculptor whose work captivates through its spiritual depth and minimalist aesthetics. Renowned for his large-scale sculptures that draw heavily on Buddhist principles, Li Chen explores themes of serenity, balance, and the human spirit. His profound devotion to Buddhism is unmistakable in his work, as his sculptures embody a sense of inner tranquillity and enlightenment.

Born in 1963 in Yunlin, Taiwan, Li Chen's artistic journey began early. He pursued arts and crafts during high school and delved into modern sculpture in the early 1980s under the mentorship of Hsieh Tong-liang.<sup>1</sup> While contemporary sculptural forms initially caught his attention, it was traditional Buddhist figurative sculpture that truly resonated with him. His early experiences crafting Buddhist icons were pivotal, providing him with technical skills and a deep understanding of materiality.

Reflecting on this foundational period, Li Chen recounts: "For about six months, I created traditional Buddhist icons in a factory. After my military service, I became an assistant to a sculptor and continued making Buddhist sculptures. However, I considered it craft, not art, so I didn't sign my work."<sup>2</sup> This reflection reveals the internal tension Li Chen felt between the spiritual reverence of the traditional forms and his desire for personal artistic expression.

By 1992, he began to sense the need to transcend traditional Buddhist sculpture, although the process of breaking away was not immediate. "I only produced one piece a year until 1997 because the traditional was a burden—it's difficult to break away from. Tradition is safe,"<sup>3</sup> he notes. It took him seven years to develop his own distinct sculptural voice, a journey he describes as both arduous and liberating. "From that moment on, I felt truly free,"<sup>4</sup> he explains, marking his shift from crafting religious icons to creating works infused with his personal vision.

Li Chen's distinctive style is characterized by smooth, rounded forms and his use of black, white, and bronze. These elements give his sculptures a timeless, almost ethereal quality, blending traditional craftsmanship with contemporary minimalism. His attention to detail is meticulous, with each piece reflecting an unwavering dedication to technique. As his body of work has evolved, there is a noticeable shift from the intricate detail of his early sculptures to the more simplified, yet profound, forms of his later pieces.

The simplification in his work is reminiscent of the famous words of Antoine de Saint-Exupéry, the author of *The Little Prince*: "Perfection is achieved, not when there is nothing more to add, but when there is nothing left to take away." This philosophy resonates strongly when comparing Li Chen's early detailed works to the more abstract forms of his later pieces, where he strips away unnecessary complexity to reveal the essence of the subject.

One of the standout pieces from Li Chen's later period is *Visiting Fairyland* 2004, lot 33, part of his *Spiritual Journey through the Great Ether* series. This series marks a significant departure from traditional sculpture, as Li Chen delves into more personal and metaphysical themes. *Visiting Fairyland* exemplifies this shift, blending Eastern philosophy with modern sculptural techniques. The title suggests a figure from an imaginary, mystical realm, evoking a sense of wonder and playfulness. The character appears approachable, embodying the lighter aspects of human nature. It's as though Li Chen invites us to find joy in the simplicity of life, encouraging us not to take ourselves too seriously.

In *Visiting Fairyland* and his broader body of work, Li Chen melds the sacred and the secular, the traditional and the modern, achieving a harmony that speaks to both the soul and the senses. His sculptures, with their serene simplicity and spiritual resonance, invite us into a space of contemplation, encouraging a deeper connection with ourselves and the world around us.

**WIEBKE BRIX**  
**HEAD OF ART**

1. Ian Findlay-Brown, *Li Chen-In Search of spiritual Space, Asia Art Centre, 2008, artist quotes, p.12 -15*

2. Ibid.

3. Ibid.

4. Ibid.





33

LI CHEN (Taiwanese, born 1963)

*Visting Fairyland 2004*

bronze, ed. 8/8

signed, dated and editioned verso:

Li Chen/ 8/8/ 2004

117 x 96 x 60cm

PROVENANCE

Ode to Art Gallery, Singapore

Private collection, Melbourne

EXHIBITIONS

*Li Chen: In Search Of Spiritual Space*, National

Art Museum of China, Beijing, China, 2008

(another example)

LITERATURE

*Li Chen: In Search Of Spiritual Space*, National Art

Museum of China, Beijing, China, 2008, p.106

(illus, another example)

\$130,000-160,000



34

**34**  
**GONG DONG** (Chinese, born 1972)  
*My Sky* 2007  
 fibre glass, ed. 9/10 (6)  
 stamped at the base (each)  
 sizes vary (largest: 71 x 16 x 16cm)

PROVENANCE  
 Ode to Art Gallery, Singapore  
 Private collection, Melbourne  
 \$5,000-10,000

**35**  
**CHEN WEN LING** (Chinese, born 1969)  
*Distracted*  
 bronze, ed. 12/16  
 signed and editioned at base: Chen When Ling 12/16  
 113 x 27.5 x 24cm

PROVENANCE  
 Ode to Art Gallery, Singapore  
 Private collection, Melbourne  
 \$7,000-10,000



35





36

36

XUE SONG (Chinese, born 1965)

*Racing Horses* 2010

mixed media on canvas

signed and dated verso: Xue Song/ 2010.

titled verso in Chinese characters

180 x 250cm

#### PROVENANCE

Kwai Fung Hin Art Gallery, Hong Kong

Private collection, Melbourne

#### EXHIBITIONS

*Xue Song: Piercing Through History And The Fashions, A Retrospective from 1988 to 2011*, Shanghai Art Museum, Shanghai, China, 27 October - 6 November 2011

#### LITERATURE

Fung, E. (ed), *Xue Song: Piercing Through History and The Fashions, A Retrospective from 1988 to 2011*, Shanghai Art Museum, Shanghai, China, 27 October - 6 November 2011 (illus. p. 69)  
\$50,000-70,000





37

37

ZHONG CHEN (born 1969)

*Year of The Tiger* 2010

signed, titled and dated verso: The Year of the Tiger/  
zhong chen/ 2010

169 x 122cm (each); 169 x 244cm (overall)

PROVENANCE

Private collection, Melbourne

\$12,000-16,000





38 © Peter Smets/Copyright Agency 2024

38  
 PETER SMETS (born 1962)  
*Cable Reel*  
 oil on canvas  
 signed lower right: Peter Smets  
 75 x 90cm

PROVENANCE  
 The Artist's Studio  
 Private collection, Queensland  
 \$10,000-15,000



39 © Bruce Armstrong/Copyright Agency, 2024

39

BRUCE ARMSTRONG (1957-2024)

*Spirit* 1999

pastel, pigment and charcoal on paper

initialled and dated lower left: BA '99

artist's name, title and date on gallery label verso

76 x 56cm

PROVENANCE

The Artist

Private collection, Melbourne

\$4,000-6,000

40

ANTHONY VANDERZWEEP (born 1960)

*Iron Horse* 2010

bronze, ed. 5/6

artist's seal, edition and date incised at base

30 x 55 x 15cm

PROVENANCE

The Artist

Private collection, Melbourne

\$4,000-6,000



40





41 © Tim Storrier/Copyright Agency 2024

41  
TIM STORRIER (born 1949)  
*(Evening Fire and Shooting Star)*  
oil on canvas  
signed lower right: Storrier  
91 x 152cm

PROVENANCE  
Private collection, Melbourne  
Thence by descent  
\$70,000-90,000



42

- 42**  
**JASON BENJAMIN (1971-2021)**  
*We Wont be Strangers (Il Cucco, Sicily)* 2006  
oil on linen  
signed, titled and dated verso: We wont be strangers/  
(il Cucco, Sicily)/ 2 0 0 6/ Benjamin  
122 x 183cm

PROVENANCE  
BMG Art, Adelaide  
Private collection, South Australia  
\$15,000-20,000
- 43**  
**DAVID LARWILL (1956-2011)**  
*Owl* 2003  
oil on linen  
initialled and dated lower centre right: D.L. / '03  
titled inscribed verso  
107 x 91.5cm

PROVENANCE  
BMG Art, Adelaide  
Private collection, South Australia  
\$10,000-15,000





44 © Ray Crooke/Copyright Agency 2024

44

RAY CROOKE (1922-2015)

*Waterhole (Island Girl, Thursday Island)* 1965

tempera and oil on board

signed lower left: R Crooke

titled and dated on gallery labels verso

60.5 x 90.5cm

#### PROVENANCE

Australian Galleries, Melbourne (label verso)

Private collection, Melbourne

Savill Galleries, Sydney (label verso)

Private collection, Queensland

\$20,000-30,000



45

45  
 § KATHRIN LONGHURST (born 1971)  
*Lost in Space* 2015  
 mixed media on canvas  
 signed and dated lower right: 15 KLonghurst  
 121.5 x 101.5cm

PROVENANCE  
 The Artist  
 Private collection, Sydney  
 \$4,000-6,000

46  
 § JOANNE MORRIS (born 1974)  
*Into the Light* 2020  
 charcoal on cotton rag  
 signed lower right: Joanne Morris  
 104 x 75cm

PROVENANCE  
 The Artist's Studio  
 Private collection, Melbourne  
 \$4,000-5,000





47  
**SIDNEY NOLAN (1917-1992)**  
*(The Guide Series)* c.1960s  
 mixed media on paper laid on board  
 signed lower right: Nolan  
 51.5 x 63cm

PROVENANCE  
 Private collection, Melbourne  
 Thence by descent  
 \$4,000-6,000

48  
**HAL HATTAM (1913-1994)**  
*John Perceval Making Angels* 1959  
 ceramic plate  
 signed, titled and dated verso: John Perceval/  
 making angels/ by Hal Hattam / painted at Neil Douglas  
 Pottery/ 1959  
 29cm (diameter)

PROVENANCE  
 Niagara Galleries, Melbourne  
 Private collection, Melbourne

EXHIBITIONS  
*Blue Chip XXII*, Niagara Galleries, Melbourne, 31  
 March - 2 May 2020, cat. no. 9  
 \$2,000-4,000

48







49 © Copyright courtesy The Artist's Estate

49  
ROGER KEMP (1908-1987)  
*Untitled*  
synthetic polymer paint on paper mounted on linen  
143 x 291.5cm

PROVENANCE  
The Estate of the Artist  
Eastgate Gallery, Melbourne  
Private collection, Melbourne  
\$35,000-45,000

50  
NOEL COUNIHAN (1913-1986)  
*St Paul's Cathedral* 1976  
oil on canvas  
signed and dated lower right: Counihan '76  
74.5 x 49.5cm

PROVENANCE  
The Estate of the Artist  
Thence by descent  
\$6,000-8,000

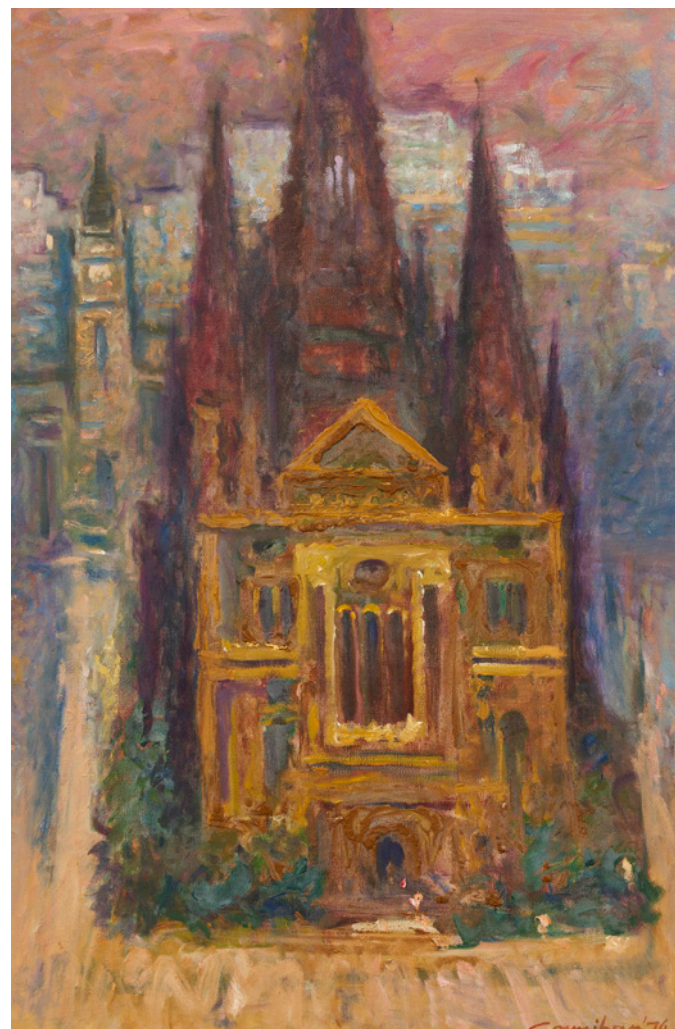
51  
LEONARD FRENCH (1928-2017)

*Pale Image*  
oil and goldleaf on board  
signed lower right: French  
titled on gallery label verso  
67 x 59cm

PROVENANCE  
Australian Galleries, Melbourne (label verso)  
Private Collection, Melbourne  
Thence by descent

EXHIBITIONS  
*Leonard French: Paintings* 1974-1980, 2 - 14 June 1980,  
Australian Galleries, Melbourne, cat. no. 14  
\$8,000-12,000





50 © Estate of Noel Counihan. Licensed by Copyright Agency 2024

52  
 JOHN COBURN (1925-2006)  
*Light and Thorn* 1959  
 oil on composition board  
 signed and dated lower right: Coburn/ 59  
 122.5 x 71.5cm

PROVENANCE  
 Eva Breuer Art Dealer, Sydney  
 Private collection, Melbourne  
 Deutscher-Menzies, Sydney, 13 June 2007, lot 16  
 Private company collection, Melbourne  
 Deutscher-Menzies, Sydney, 25 March 2009, lot 50  
 Private collection, Melbourne  
 \$20,000-25,000



53

53  
JAMES R. JACKSON (1882-1975)  
*Sydney Harbour*  
oil on canvas on board  
signed lower left: James R. Jackson  
44 x 63.5cm

PROVENANCE  
Private collection, Victoria  
Leonard Joel, Melbourne, 21 March 2023, lot 3  
Private collection, Melbourne  
\$6,000-7,000

54  
§ PERCY LINDSAY (1870-1952)  
*On the Hawkesbury*  
oil on canvas on board  
signed lower left: Percy Lindsay  
34.5 x 45.5cm

PROVENANCE  
Artarmon Galleries, Sydney (label attached verso)  
Private collection, Sydney, acquired from the above  
in 1998  
Bonhams, Sydney, 4 April 2023, lot 45  
Private collection, South Australia  
\$4,000-6,000



55  
SYDNEY LONG (1871-1955)  
*Mullet Creek*  
oil on canvas  
signed lower right: Sydney Long  
34 x 47cm

PROVENANCE  
Private collection, Queensland  
Thence by decent

EXHIBITIONS  
*Sydney Long Loan Exhibition*, Art Gallery of New  
South Wales, 9 April - 31 May 1941 (label verso)  
\$7,000-10,000

56  
JOHN RIDER ROBERTS (c.1820-1868)  
*(Waterfall at Dangars Creek, NSW)*  
watercolour and gouache on paper  
signed and dated lower left: J R Roberts / 1861  
26 x 37cm

PROVENANCE  
The Collection of Lady Leah Lynch, Melbourne  
Private collection, Melbourne  
\$6,000-8,000



55



56

# The Collection of Jim and Joy Durran

LOTS 57 – 63

Haughton Forrest's artworks occupy a significant place in Australian art history, bridging the romantic traditions of European landscape painting with a distinct Australian sensibility. His paintings not only serve as artistic achievements but also as historical records, offering a glimpse into the maritime culture and natural environment of Tasmania in the late nineteenth century. The following artworks are from the collection of Jim and Joy Durran, whose son shares the story of how his father developed a passion for Haughton Forrest's paintings. Jim, a keen amateur yachtsman, and long-time member of the Royal Geelong Yacht Club (RGYC) discovered his love for Forrest's artworks during his retirement. While in Hobart with his wife, they came across a Haughton Forrest painting for sale, which Jim felt compelled to purchase. This acquisition sparked an interest in the artist's paintings, prompting the couple to search for more pieces across the country. During their time in Tasmania, they met several of Forrest's descendants, including Geoffrey Ayling, who authored a two-volume catalogue of the artist's works, further establishing their connection to the artist. Over a five-year period, Jim and Joy acquired a collection of twenty-eight Haughton Forrest paintings and we are delighted to be offering some key pieces from the collection.

57

HAUGHTON FORREST (1826-1925)

*Scottish Lake Scene*

oil on canvas

signed lower left: HForrest

Staford Bros framer stamp on stretcher bar verso

32.5 x 65cm

PROVENANCE

Gowans Auctions, Hobart, 24 June 2017, lot 133

The Collection of Jim and Joy Durran, Geelong

\$8,000-12,000





58

HAUGHTON FORREST (1826-1925)

*Ships on Stormy Seas near Cape Raoul (Tasmania)*

oil on board

signed lower left: HForrest

29.5 x 46cm

PROVENANCE

Private collection, Tasmania

The Collection of Jim and Joy Durran, Geelong

\$6,000-9,000

59

HAUGHTON FORREST (1826-1925)

*English Coastal & Mountain Scene*

oil on canvas

signed lower left: HForrest

89 x 109cm

PROVENANCE

Burn & Son Auctioneers, Hobart, 1945

Gowans Auctions, Hobart, 24 June 2017, lot 110

The Collection of Jim and Joy Durran, Geelong

\$20,000-30,000

60

HAUGHTON FORREST (1826-1925)

*Highland Lake*

oil on board

signed lower left: HForrest

29.5 x 46cm

PROVENANCE

Tullochs Auctions, Tasmania, 26 February 2015,

lot 761

The Collection of Jim and Joy Durran, Geelong

\$8,000-12,000

61

HAUGHTON FORREST (1826-1925)

*Esperance River Tasmania*

oil on board

signed lower left: HForrest

46.5 x 31cm

PROVENANCE

Gowans Auctions, Hobart, 24 November 2012, lot 133

The Collection of Jim and Joy Durran, Geelong

\$8,000-12,000

62

HAUGHTON FORREST (1826-1925)

*Eddystone Lighthouse c.1890*

oil on canvas laid on board

signed lower left: HForrest

99 x 151.5cm

PROVENANCE

The Collection of Theresa Kohl, Hobart

Sotheby's, The Haughton Forrest Collection from

The Estate of Theresa Kohl, Hobart, 8 May 1995,

lot 51 (as 'Stormy Sea with Shipping off the

Eddystone Lighthouse')

Webb's Millennium Maritime Sale, Auckland,

17 January 2000, lot 26

Private collection, Sydney

Menzies, Melbourne, 2013, lot 99 (label verso)

The Collection of Jim and Joy Durran, Geelong

\$20,000-30,000



61



62





65 © The Estate of Mirka Mora. Courtesy William Mora Galleries

**63**  
**HAUGHTON FORREST (1826-1925)**

*Yachts Rounding Leeward Mark*

oil on board

30 x 45.5cm

**PROVENANCE**

Private collection, Tasmania

The Collection of Jim and Joy Durran, Geelong

**LITERATURE**

Ayling, G., *Haughton Forrest (1826-1925): Biography, Catalogue and Gallery of Paintings*, 2013, The Forrest Project, cat. no. HF2.3.041, p. 240  
\$8,000-12,000

**64**

**JAMES R. JACKSON (1882-1975)**

*Evening Berry's Bay, Sydney*

oil on board

signed lower left: James R. Jackson

title inscribed verso

29 x 39.5cm

**PROVENANCE**

Private collection, Queensland

Thence by descent

\$4,000-6,000

**65**

**MIRKA MORA (1928-2018)**

*Mother & Child* 2005

oil on canvas

signed and dated lower right: MIRKA '05

artist's name, title and date inscribed on stretcher bar verso

91.5 x 61cm

**PROVENANCE**

William Mora Galleries, Melbourne (stamp verso)

Private collection, Queensland

\$20,000-25,000

**66**

**ROBERT DICKERSON (1924-2015)**

*The Only Son*

oil on board

signed lower right: DICKERSON

titled inscribed verso

59.5 x 49cm

**PROVENANCE**

Yvanyi Gallery, Melbourne

Private collection, Melbourne

\$8,000-12,000

**67**

**RAY CROOKE (1922-2015)**

*Island Patterns* 2005

oil on canvas on board

signed lower left: R Crooke

title and date on gallery label verso

88 x 117.5cm

**PROVENANCE**

Philip Bacon Galleries, Brisbane (label verso)

Private collection, Queensland

\$25,000-35,000





68 © The Estate of Mirka Mora. Courtesy William Mora Galleries

68  
MIRKA MORA (1928-2018)  
*Dreamy Lovers* 2008  
mixed media on paper  
signed and dated upper left: MIRKA '08  
49 x 62.5cm

PROVENANCE  
Gift from the Artist  
Private collection, Melbourne  
\$5,000-7,000

69  
CHARLES BLACKMAN (1928-2018)  
*(Portrait of a Girl)*  
oil on board on cedar door panel  
artist's name and title on gallery label verso  
27 x 17cm

PROVENANCE  
Niagara Galleries, Melbourne (label verso)  
Private collection, Melbourne

EXHIBITIONS  
*Blue Chip XXII*, Niagara Galleries, Melbourne,  
31 March - 2 May 2020, cat. no. 1  
\$4,000-6,000





70 © Paul Partos/Copyright Agency 2024

70

PAUL PARTOS (1943-2002)

*The Cigarette Man* 1965

oil on canvas

signed and dated lower left: P. PARTOS 65

title inscribed verso

131 x 121cm

PROVENANCE

Gallery A, Melbourne

The Collection of Cherelle Hutchinson, Melbourne

Thence by descent

EXHIBITIONS

*Paul Partos*, Gallery A, Melbourne, 30 August - 15

September 1965, cat. no. 12

\$9,000-12,000

71

JUSTIN MAURICE O'BRIEN (1917-1996)

*(Portrait of a Young Man)*

oil on board

signed upper right: O'BRIEN

37.5 x 27.5cm

PROVENANCE

Private collection, Melbourne

Thence by descent

\$9,000-12,000



71

72

RAY CROOKE (1922-2015)

*Tahitian Offering* 1972

oil on canvas on board

signed lower right: R Crooke

title and date on gallery label verso

54.5 x 44.5cm

PROVENANCE

Philip Bacon Galleries, Brisbane (label verso)

Private collection, Queensland

\$7,000-9,000





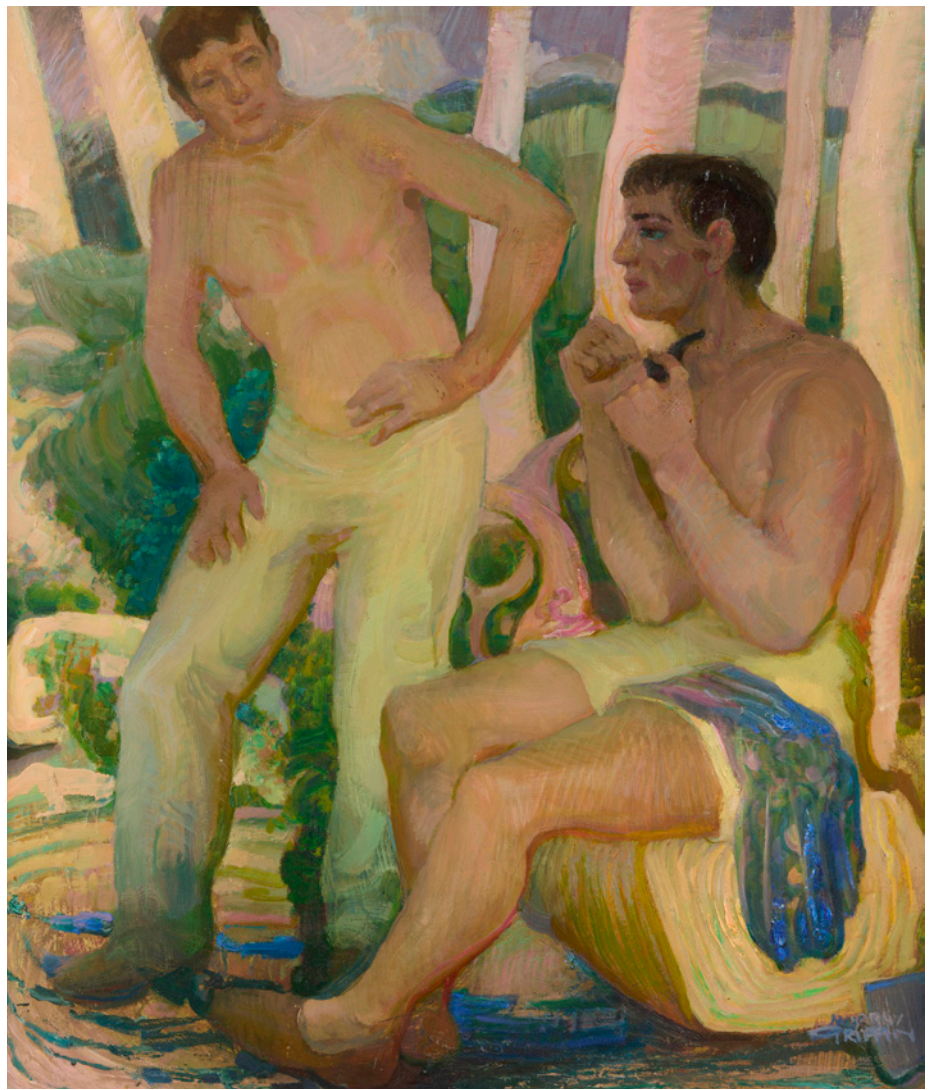
75

**73**  
**DAVID BOYD (1924-2011)**  
*(Europa)*  
 oil on board  
 signed lower left: David Boyd  
 17 x 14.5cm

PROVENANCE  
 Private collection, Melbourne  
 \$3,000-4,000

**74**  
**MURRAY GRIFFIN (1903-1992)**  
*(Two Figures)*  
 oil on board  
 signed lower right: MURRAY/ GRIFFIN  
 89 x 76.5cm

PROVENANCE  
 The Estate of Murray Griffin, Melbourne  
 \$8,000-10,000



74

**75**  
**GUY BOYD (1923-1988)**  
*Lovers*  
 patinated bronze, ed. 6/9  
 signed and editioned lower left: Guy Bo' / 6/9  
 45.5cm (height)

PROVENANCE  
 Andrew Ivanyi Galleries, Melbourne 1975  
 Private collection, Melbourne  
 Thence by descent  
 \$2,000-5,000

**76**  
**BILL COLEMAN (1922-1993)**  
*(Woman Seated with Book and Cat)*  
 oil on canvas laid on board  
 signed lower right: Bill Coleman  
 60 x 45cm

PROVENANCE  
 Private collection, Melbourne  
 Thence by descent  
 \$3,000-5,000







LOT 121  
JUDY WATSON  
(born 1959)  
*(Language group: Waanyi)*  
*Two Moons 2004 (Detail)*  
pigment, earth and rust  
on canvas  
182 x 81cm  
\$7,000-10,000  
© Judy Watson/Copyright  
Agency 2024





# Freddie Timms

Freddie Timms (c.1946-2017) was a distinguished Gija artist whose artworks are known for their abstracted aerial views of the East Kimberley landscape and for reflecting a deep connection to his Country and the narratives embedded within it. This artwork from 1990, exemplifies Timms' ability to synthesise complex cultural knowledge into striking visual forms, employing a modern aesthetic language that resonates with Indigenous and non-Indigenous audiences.

Timms was originally from *Ngarrmaliny* (Police Hole), located just to the Northwest of Bedford Downs station in the Kimberley region of Western Australia and began painting in the late 1980s, following in the footsteps of his father and uncle, who were also artists. For a period of time during his childhood, Timms lived at Bow River and followed his father in becoming a stockman at Lissadell Station. He later worked as a stockman and fencer on stations throughout the East Kimberley and it was during this time that he met and worked alongside Rover Thomas, while both were employed at Bow River and Texas Downs. Timms' work is inextricably linked to his personal history and the broader cultural and socio-political landscapes of the Kimberley. His paintings often address themes of colonialism, land rights, and the ongoing impact of historical injustices on Aboriginal communities.

In this artwork, *Untitled* from 1990, Timms employs an evocative palette of ochres, including reds, yellows, blacks, and whites. These colours hold significant cultural importance and are intrinsic to the Kimberley landscape, as they reflect the different soil types found in the region, such as the sandy yellow soil of Jawoolja country and the Balgang, red soil. The earthy hues pay homage to the natural earth pigments traditionally used in Indigenous art, grounding the work in the land it represents.

Timms' painting style aligns with the East Kimberley tradition pioneered by Rover Thomas, yet his distinctive use of flat planes of colour, defined by precise double rows of white dotted lines, sets his work apart as uniquely his own. These lines are not merely decorative; they signify pathways, boundaries, and connections within the land. Timms' use of line work is a form of mapping, a visual representation of the land's contours, and the ancestral narratives that define it, conveying both the physical and spiritual dimensions of the landscape.

The composition of the work is divided into irregular, organic shapes that suggest an aerial perspective—a common feature of Timms' work. This bird's-eye view reflects a distinctly Indigenous way of seeing the land, one that encompasses both the physical terrain and the invisible layers of story that lie beneath the surface. The abstracted forms evoke a sense of movement and change, suggesting the fluid and dynamic nature of the land, as well as the interconnectedness of all things within the landscape.

This work can be interpreted as a meditation on the land and its histories, both ancient and contemporary. The abstract forms represent specific sites of significance, such as waterholes, ceremonial grounds, and places of conflict. The fluid, intersecting lines suggest pathways that have been travelled across generations, both by people and ancestral spirits. In this sense, the painting is not just a depiction of land but a living, breathing map of Country, embedded with layers of meaning that are accessible to those with the knowledge to interpret them.

Timms was a key figure in the emergence of the Kimberley art movement in the late 20th century, a movement that sought to bring Indigenous perspectives and stories to the forefront of Australian art. His work, alongside that of contemporaries such as Rover Thomas and Queenie McKenzie, challenged mainstream perceptions of Indigenous art and expanded the possibilities of what it could convey. Timms' paintings are often seen as a form of resistance, asserting the presence and resilience of Aboriginal culture.

Beyond his artistic contributions, Timms was also an advocate for Indigenous rights and a key figure in the establishment of the Jirrawun Arts group, which provided a platform for Kimberley artists to manage their own careers and maintain control over their cultural heritage. His commitment to his community and to the preservation of Gija culture is evident in his art, making his paintings not just artworks but acts of cultural preservation and assertion.

Freddie Timms' artwork, *Untitled* from 1990, is a profound testament to the artist's ability to distil the essence of Country into a compelling visual language. Through his use of colour, form, and line, Timms creates a work that is both a celebration of the land and a statement of cultural resilience. The painting invites viewers to look beyond the surface and to consider the deeper connections between land, people, and history. In doing so, it offers a powerful reminder of the enduring significance of the land and the stories it holds. Timms' legacy continues to resonate, not only through his art but through the ongoing efforts to honour and preserve the cultural landscapes of the Kimberley.

**AMANDA NORTH**  
**ART SPECIALIST**





77 © Freddie Timms/Copyright Agency 2024

**77**  
**FREDDIE TIMMS (NGARRMALINY JANAMA)**  
 (c.1946-2017) (Language group: Kija)

*Untitled* 1990  
 natural earth pigments on canvas  
 inscribed verso with artist's name and Waringarri  
 Aboriginal Arts cat. no. S-2797/ AP3345  
 200 x 160cm

**PROVENANCE**  
 Waringarri Aboriginal Arts, Western Australia  
 Kimberley Art, Melbourne (accompanied by the  
 certificate of authenticity)  
 Private collection, Melbourne

**EXHIBITIONS**  
*Freddie Timms*, Kimberley Art, Melbourne,  
 6 - 27 October 1994

**OTHER NOTES**

"This painting shows country around old Greenvale Station to the west of Violet Valley. It includes the creeks, roads and stock routes, hills and different soil types found (eg Jawoolja country which is sandy soil which becomes very boggy in the wet and Balgang - red soil). Joolabany creek is a dangerous place where the dog pissed in the dreamtime. People cannot go there. In the corner of the painting is the artist's birthplace, Police Hole on Bedford Downs from which the artist takes his bush name - Ngarrmaliny."

As stated on the Kimberly Art certificate of authentication.  
 \$25,000-30,000



78

78

§ RAMMEY RAMSEY (1935-2021)

(Language group: Gija)

*Warlawoon Country* 2006

natural earth pigments with synthetic binder on linen

inscribed verso with artist's name and Jirrawun Arts

cat. no. JA354/06

180 x 150 cm

#### PROVENANCE

The Artist, painted at Whyndam, Western Australia

Jirrawun Arts, Western Australia

William Mora Galleries, Melbourne

JGM Gallery, London (accompanied by the

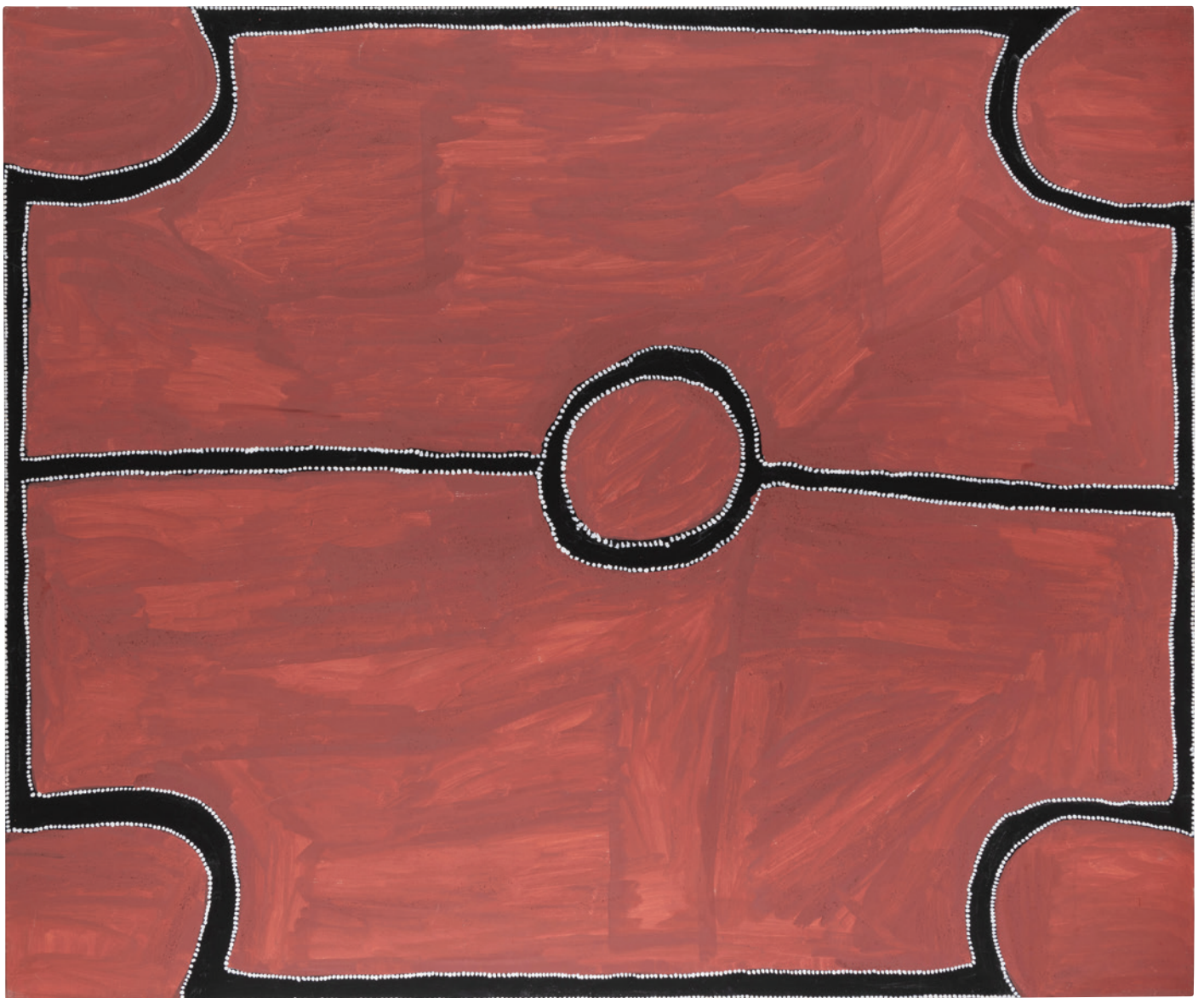
certificate of authenticity)

Private collection, Sydney, acquired from the above

in 2021

\$15,000-25,000





79

79  
 RAMMEY RAMSEY (1935-2021)  
 (Language group: Gija)  
*Wooroowan - Collis Down* 2004  
 natural earth pigments on canvas  
 inscribed verso with artist's name, title and Jirrawun  
 Arts cat. no. RR 6-2004-34  
 150 x 180cm

PROVENANCE  
 The Artist, painted at Kununurra, Western Australia  
 Jirrawun Arts, Western Australia  
 William Mora Galleries, Melbourne (stamp verso)  
 The Collection of Ian W. Hicks AO, Melbourne

EXHIBITIONS  
*Rammey Ramsey - Deeper Than Paint On Canvas*,  
 William Mora Galleries, Melbourne, 18 August -  
 11 September 2004  
 \$12,000-16,000

# Mick Namarari Tjapaltjarri

This work by one of Papunya's most celebrated artists, MICK NAMARARI TJAPALTJARRI, was purchased in 1972 by the outgoing superintendent of Papunya, Laurie Owens. Hard working and empathetic, Owens was responsible for the administration and function of the Papunya community. Despite his immense workload, Owens was drawn into the orbit of the Papunya painting men and quickly became an important advocate for their fledgling painting enterprise.

Upon his arrival at Papunya in August 1971, Owens immediately saw great potential in art and craft activity at Papunya. Mary White, an adviser on Aboriginal projects to the Craft Council of Australia, described Owens as a 'very sympathetic Superintendent' and 'an exceptional person' who was 'doing his best to de-institutionalise the settlement'. White was particularly impressed to discover that Owens was 'full of ideas for a craft complex' similar to what he had observed operating in Ernabella under the guidance of Winifred Hilliard.

For decades, Owens' role in the fragile months leading up to the establishment of Papunya Tula Artists remained unappreciated. However, research now confirms that Owens was intimately involved in its administration and governance. He drafted its articles of association, consulting directly with the artists throughout the process. He applied for vital funding to install the artists' friend and facilitator, Geoffrey Bardon, as artistic director, ordered vital materials and acted as an empathetic conduit between the artists and the Welfare Division of the Northern Territory.

When Bardon had to abruptly depart his role as artistic director of Papunya Tula Artists in July 1972, it was Owens who was left to assist the painters in his absence. At this time, hundreds of paintings had accumulated in the Men's Painting Room, including Namarari's *Untitled 1972*. Records show that Owens occasionally provided upfront payments to select artists who were suffering financial hardship, later to be reimbursed by the artists' representative, Pat Hogan. He facilitated the sale of paintings to visitors to the community and oversaw the dispersal of artists' payments from the Stuart Art Centre.

When interviewed about the sale of this work recently, Owens, now in his mid-eighties, remembered:

*I used to go to the shed and watch him painting. There was something very thought provoking about Mick. If I may say, God lived in that man. You looked in his eyes and there was tragedy and a depth of reflection in the way that he would look at you. And that really touched me quite a lot. I just felt that there was something spiritual about Mick. What more can I say?*

Born in sandhill country at Marnpi, south-east of present-day Kintore (Walungurru), Mick Namarari Tjapaltjarri's first years were spent in the bush. Due to drought and the infringement of pastoral activity on his homelands, as a young boy Namarari and his extended family group journeyed to the ration station at Haasts Bluff. As a teenager, he was persuaded to work with his relative Charlie Tjaruru Tjungurrayi in the cattle industry in the Areyonga region. Namarari settled at Papunya in the late 1950s, where he served as one of several councillors. It was in this role that Owens first encountered Namarari. Soon after, Owens would discover that Mick was an emerging artist among Papunya's painting men. Namarari was a significant contributor to the first consignments of paintings to leave Papunya for sale in Alice Springs. As time passed, he revealed himself to be an incessant innovator, unbound by social, cultural or market expectations.

*Untitled 1972* is adorned with Namarari's finely stippled dotting, which playfully segments its concentric circles. The fine orange linework is used to punctuate his bold design. It is difficult to propose the subject matter of *Untitled 1972* given that Namarari deployed such imagery to symbolically depict a broad range of places and things. The looped 'U' shapes may possibly depict the seated presence of ancestral figures. The concentric circle can represent any number of things, from campfires, hills and water sources to ceremonial grounds. The elongated forms that frame each side of the picture may depict sacred objects in the possession of those seated.

The disclosure of previously unknown pictures from this unique moment in Australian art history is becoming increasingly rare. It is equally rare to encounter items with such fascinating provenance. The time has come for Owens and his family to part with this extraordinary painting and for it to enter the discourse surrounding Papunya and the art movement that came from it. Much more than an extraordinary work of art, it is an object that binds two men and speaks to the remarkable history of contemporary painting at Papunya.

LUKE SCHOLES





80 © Mick Namarari Tjapaltjarri/Copyright Agency, 2024

80

MICK NAMARARI TJAPALTJARRI (1926-1998)

(Language group: Pintupi)

*Untitled* 1972

synthetic polymer paint on composition board  
inscribed verso with artist's name and Stuart Art  
Centre cat. no. 19200 (concealed)  
69.5 x 57.5cm

PROVENANCE

The Artist, acquired at Papunya 1972-73  
Stuart Art Centre, Alice Springs  
Laurie Owens, Sydney  
\$50,000-70,000





**81**

**SANDY BRUMBY (born c.1930)**

(Language group: Yankunytjatjara)

*Kulitja* 2012

synthetic polymer paint on canvas

inscribed verso with artist's name and Ninuku Arts

cat. no. NKSBI2231

122 x 61.5cm

**PROVENANCE**

Ninuku Arts, South Australia (accompanied by a copy of the certificate of authenticity)

Raft Artspace, Alice Springs, 2012

Private collection, Victoria

**OTHER NOTES**

"This story is about a place calle Kulitja, in Yankunytjatjara country close to Victory Downs in the Northern Territory. There are many rockholes at this site and it is the home of a Wati Wanampi (male water serpent). He is looking around for kuka (meat) and mai (bushtucker) such as kampurarpa (bush tomato) and wayanu (quandong). One day, another water serpent comes to this place. The wati wanampi fights him and he runs away. After that, the Wati Wanampi eats the food, curls up and goes to sleep, forming a large rockhole that is still there today. This is the home of the Wati Wanampi (male water serpent)."

As stated on the Ninuku Artists certificate of authenticity

\$2,000-3,000

**82**

**DJIRRIRRA WUNUNG MURRA (born 1969)**

(Language group: Dhalwangu)

*Buyku* 2015

natural earth pigments on stringybark hollow pole

172 x 117.5cm

**PROVENANCE**

Buku-Larrngay Mulka Art Centre, Yirrkala,

Northern Territory (accompanied by a copy

of the certificate of authenticity)

Private collection, Melbourne

\$3,000-5,000



83

§ JUKUJA DOLLY SNELL (c.1933-2015)

(Language group: Wangkatjungka)

*Kurtal* 2013

synthetic polymer paint on canvas

inscribed verso with artist's name and Mangkaja Arts

cat. no. 30/13

240 x 180cm

#### PROVENANCE

The Artist

Mangkaja Arts, Western Australia (accompanied by a copy of the certificate of authenticity)

The Le Pley Collection, Western Australia

#### OTHER NOTES

"This is my country where I was born. Lau Lau (Dolly's father) had been looking all around for water out in the desert. He came across a big tree with little ones and grass all around. He found that big water that had filled up after the rain. There is a spring here too, which is a permanent waterhole and has water all year around"

As stated on a copy of the Mangkaja Arts certificate of authenticity

\$12,000-18,000

84

DJIRRIIRA WUNUNG MURRA (born c.1968)

(Language group: Dhalwangu)

*Buyku (Fish Trap)*

natural earth pigments on eucalyptus bark (3)

bears inscriptions on Buku-Larrngay Mulka Art

Centre labels verso: artist's name, title, cat no. 3006-

19, cat no. 3007-19, cat no. 3008-19

34 x 13.5cm (largest)

#### PROVENANCE

Buku-Larrngay Mulka Art Centre, Yirrkala, Northern Territory (labels attached verso)

Private collection, Melbourne

\$6,000-8,000

85

LILY KARADADA (born c.1937)

(Language group: Wunambal)

*Wandjina* 2010

synthetic polymer paint on bark

inscribed verso with artist's name and Short St Gallery cat. no. 1047 (concealed)

71 x 42cm

#### PROVENANCE

The Artist

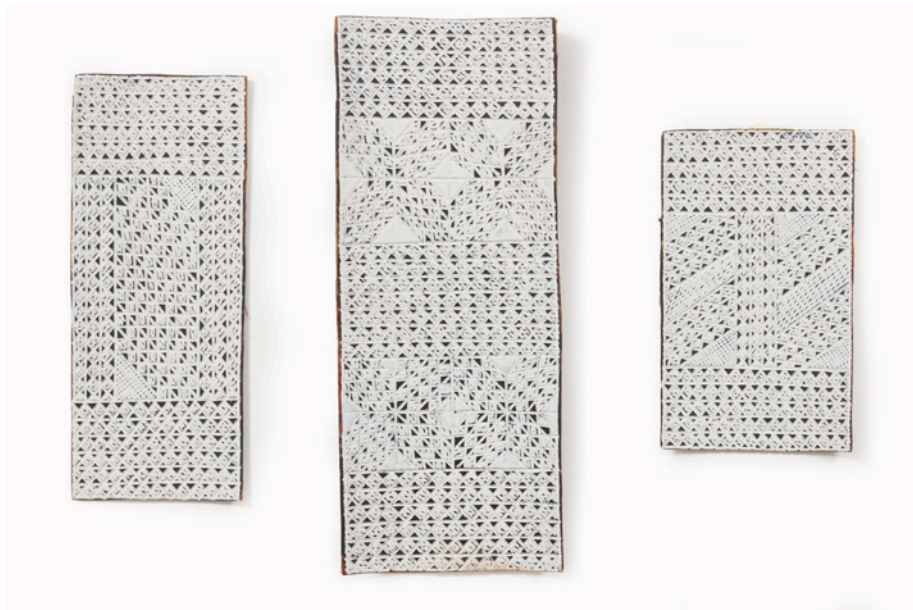
Short St Gallery, Western Australia (accompanied by a copy of the certificate of authenticity)

Private Collection, New South Wales

\$2,000-4,000



83 ©Jujuka Dolly Snell/Copyright Agency 2024



84





86 © Albert Namatjira/Copyright Agency, 2024

86

ALBERT NAMATJIRA (1902-1959)  
*Central Australian Landscape* c.1958  
 watercolour and pencil on paper  
 signed lower right: ALBERT NAMATJIRA  
 25 x 34cm

PROVENANCE

Private collection, Melbourne  
 Thence by descent  
 \$30,000-40,000



**87**  
**RONA PANANGKA RUBUNTJA** (born 1970)  
 (Language group: Arrernte)  
*Desert Birds Nesting* 2010  
 terracotta clay and underglaze pot with lid  
 inscribed at base with Hermannsburg Potters  
 cat. no. RR531-10  
 label at base with Alcaston Gallery cat. no. AK17184  
 46 x 26 x 26cm

**PROVENANCE**  
 Hermannsburg Potters, Northern Territory  
 (accompanied by the certificate of authenticity)  
 Alcaston Gallery, Melbourne (accompanied by a  
 copy of the certificate of authenticity)  
 Private collection, Melbourne  
 \$1,000-1,600

**88**  
**CAROL PANANGKA RONTJI** (1968-2009)  
 (Language group: Aranda)  
*Erranda Black Cockatoos* 2009  
 terracotta clay and underglaze pot with lid  
 inscribed at base with Hermannsburg Potters  
 cat. no. CR986-9  
 label at base with Alcaston Gallery cat. no. AK15260  
 33 x 24 x 24cm

**PROVENANCE**  
 Hermannsburg Potters, Northern Territory  
 (accompanied by the certificate of authenticity)  
 Alcaston Gallery, Melbourne (accompanied by a  
 copy of the certificate of authenticity)  
 Private collection, Melbourne

**OTHER NOTES**  
 "Black cockatoos can be seen in large numbers in  
 Western Aranda country. Their screech can be heard  
 from a long distance when they congregate in trees.  
 They fly quite high and make interesting shapes in  
 the sky. Their tail feathers have distinctive markings,  
 most often a red colour."

As stated on the Hermannsburg Potters Aboriginal  
 Corporation certificate of authenticity  
 \$800-1,200



**87** ©Judith Pungarta Inkamala/Copyright Agency 2024



**88** © Carol Panangka Rontji/Copyright Agency, 2024

89

**TOMMY MITCHELL (1943-2013)**

(Language group: Ngaanyatjarra)

*Walu Tjukurpa (Dreaming)* 2008

synthetic polymer paint on linen

inscribed verso with artist's name and Warakurna

Artists cat. no. 205-08 and Alcaston Gallery

cat. no. AK14406

153 x 153cm

#### PROVENANCE

Warakurna Artists, Western Australia (accompanied by the certificate of authenticity)

Alcaston Gallery, Melbourne

Private collection, Melbourne

#### OTHER NOTES

"Tommy Mitchell was born in the desert the Warakurna side of Papulankutja.

Tommy's father's country is called Nganturn. This painting depicts an important story from the area called Walu. These were two men and one little boy camping at the Walu rockhole.

The Uncles used to go out hunting and leave the little boy behind. He was a naughty boy! He used to sneak into the Owl people's camps and steal their meat.

One day the families went to see the uncles. They said "your nephew has been stealing our meat!" The Uncles asked the boy if this was true but he lied and said no, he didn't steal the meat from the Owl people. The uncles then go wild at the Owl people and a big tornado swept them away. They must have finished?

One day the men went hunting and left the little boy behind again. This time the men returned with an emu. They were cutting up the emu for dinner and the greedy little boy pulled out its heart. The boy was holding the heart and blood split onto the rocks. He ran away with the heart and turned into wind. The emu's blood trail stained the rocks and can still be seen there today. Tommy explains, 'this is a really sorry one, a really sorry story'."

As stated on the Warakurna Artists certificate of authenticity

\$8,000-12,000



89 © Tommy Mitchell/Copyright Agency 2024

90

**TOMMY MITCHELL (1943-2013)**

(Language group: Ngaanyatjarra)

*Walu* 2008

synthetic polymer paint on canvas

inscribed verso with artist's name and Warakurna

Artists cat. no. 152-08 and Alcaston Gallery

cat. no. AK14485

101.5 x 101.5cm

#### PROVENANCE

Warakurna Artists, Western Australia (accompanied by the certificate of authenticity)

Alcaston Gallery, Melbourne

Private collection, Melbourne

#### OTHER NOTES

"Tommy Mitchell was born in the desert the Warakurna side of Papulankutja.

Tommy's father's country is called Nganturn. This painting depicts an important story from the area called Walu. There were two men and one little boy camping at the Walu rockhole. The men went hunting and left the little boy behind. The men returned with an emu and pulled out its heart. The boy was holding the heart and blood spilt onto the rocks. He ran away with the heart and turned into wind. The emu's blood trail stained the rocks and can still be seen there today. Tommy explains, 'this is a really sorry one, a really sorry story'."

As stated on the Warakurna Artists certificate of authenticity

\$6,000-8,000



91

WEAVER JACK (c.1928-2010)

(Language group: Yulparija)

*Lungarung* 2004

synthetic polymer paint on canvas

inscribed verso with artist's name, title and

Short St Gallery cat. no. 3031

167 x 112cm

#### PROVENANCE

Short St Gallery, Western Australia (accompanied  
by the certificate of authenticity)

Private collection, Melbourne

#### OTHER NOTES

"This is Lungarung after the rain, when all the green  
grass comes. Lungarung has plenty of junta (bush  
onion) and has a warla (mud flats) and jila. This is  
my country, Lungurang country. This is where I was  
born, I travelled around this place as a young women  
walking through the sand dunes (Tali) collecting  
Mayi (bushfood) with my daddy and two mummies.  
We hunted kuwi, and sat down there. We didn't  
have clothes then. There is mulga tree here. I had  
two brothers. It is this side (west side) of Winpa in  
Western Australia."

As stated on the Short St Gallery certificate of  
authenticity

\$5,000-7,000

92

BARNEY WANGIN (c.1939-2012)

(Language group: Pitjantjatjara)

*Ngayuku Ngura - My Country*

synthetic polymer paint on canvas

inscribed verso with artist's name and Tjala Arts

cat. no. 272-12

152 x 121cm

#### PROVENANCE

Tjala Arts, South Australia

Short St. Gallery, Western Australia (accompanied  
by artwork statement)

Private collection, Melbourne

#### OTHER NOTES

"In this painting Barney has depicted his country.  
The different colours and designs represent variations  
in the landscape"

As stated on the Short St. Gallery artwork statement

\$5,000-7,000

93

WINTJIYA (WINNIE) NAPALJARRI (1932-2014)

(Language group: Pintupi)

*Untitled* 2003

acrylic on Belgian linen

inscribed verso with artist's name and Papunya Tula

Artists cat no. WN0303277

122 x 61cm

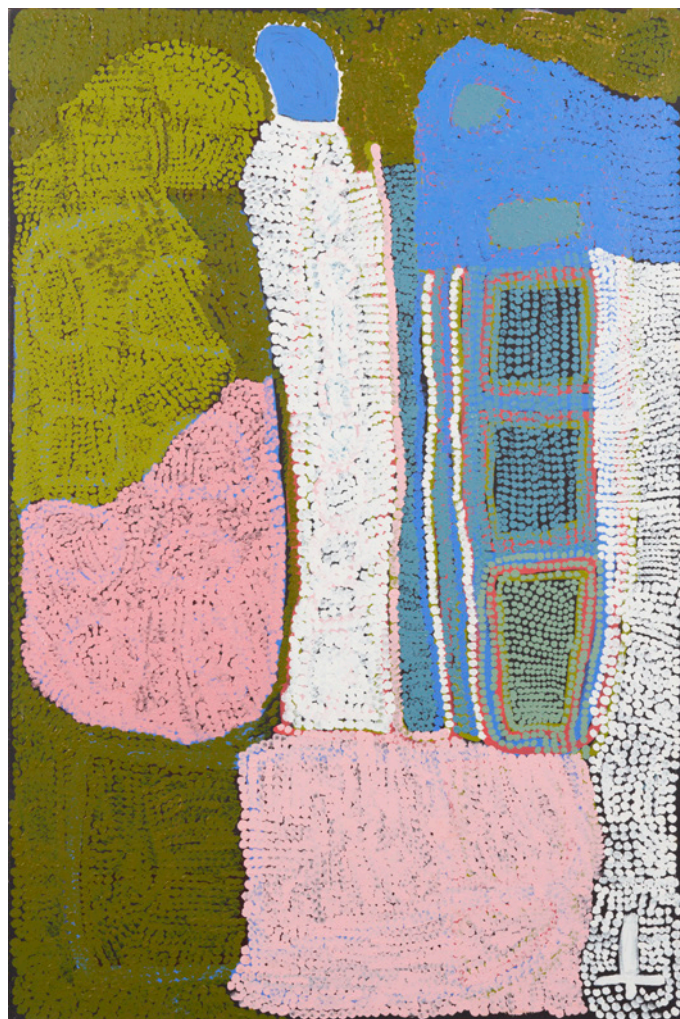
#### PROVENANCE

Papunya Tula Artists, Alice Spring (accompanied by  
the certificate of authenticity)

Scott Livesey Galleries, Melbourne (stamp verso)

Private collection, Melbourne

\$3,000-5,000



91 © Weaver Jack/Copyright Agency 2024



92 © Barney Wangin/Copyright Agency, 2023



94 © Winyjiya (Winnie) Napaljarri/Copyright Agency 2024



95 © Winyjiya (Winnie) Napaljarri/Copyright Agency 2024

**94**  
 WINTJIYA (WINNIE) NAPALJARRI (1932-2014)  
 (Language group: Pintupi)  
*Untitled* 2005  
 acrylic on Belgian linen  
 inscribed verso with artist's name and Papunya Tula  
 Artists cat no. WN0508174  
 122 x 61cm

PROVENANCE  
 Papunya Tula Artists, Alice Spring (accompanied by  
 the certificate of authenticity)  
 Scott Livesey Galleries, Melbourne (stamp verso)  
 Private collection, Melbourne  
 \$3,000-5,000

**95**  
 WINTJIYA (WINNIE) NAPALJARRI (1932-2014)  
 (Language group: Pintupi)  
*Untitled* 2004  
 acrylic on Belgian linen  
 inscribed verso with artist's name and Papunya Tula  
 Artists cat no. WN0411272  
 122 x 61cm

PROVENANCE  
 Papunya Tula Artists, Alice Spring (accompanied by  
 the certificate of authenticity)  
 Scott Livesey Galleries, Melbourne (stamp verso)  
 Private collection, Melbourne

EXHIBITIONS  
*Wintjiya Napaljarri*, Scott Livesey Galleries,  
 Melbourne, 5 - 26 July 2006  
 \$3,000-5,000





97 © Eileen Yaritja Stevens/Copyright Agency, 2024

96

JAKAYU BILJABU (c.1936)  
(Language group: Manyjilyjarra)

*Minyi Puru*

synthetic polymer paint on canvas  
inscribed with artist's name, title and Martumili  
Artists cat. no. 15-144  
75 x 151cm

#### PROVENANCE

Martumili Artists, Western Australia (accompanied  
by the certificate of authenticity)  
Private collection, United States of America

#### OTHER NOTES

"This painting depicts a part of the Minyi Puru  
(Seven Sisters) story. Minyi Puru is an important  
Jukurrpa (dreamtime) story about seven sisters that  
are travelling throughout the desert running away  
from an old man called Yurla. The man chases the  
wantis (women) all the way from Roebourne on the  
west coast right through Martu country before flying  
east. Along the way they stop at a lot of important  
places to camp, sing, dance and collect bush tucker.  
There are also many interactions with Yurla when  
he catches up with them along the way, creating an  
amazing abundance of stories and meaning with this  
culturally rich narrative."

As stated on Martumili Artists certificate of  
authenticity  
\$4,000-6,000

97

EILEEN YARITJA STEVENS (c.1919-2008)  
(Language group: Pitjantjatjara)

*Piltari* 2006

synthetic polymer paint on canvas  
inscribed verso with artist's name and Tjunga Palya  
cat. no. TPEYS06007  
124.5 x 144cm

#### PROVENANCE

The Artist  
Tjunga Palya, South Australia (accompanied by a  
copy of the certificate of authenticity)  
Vivien Anderson Gallery, Melbourne  
Private collection, Melbourne

#### OTHER NOTES

"Wati kutjara munu minyma kutjara Tjukurpa  
(this is the creation story of the two men and the  
two women). Piltari rock-hole is close to Nyapari  
community. This is my husbands country. The two  
men are watersnakes. They are still here, at Piltarti.  
There is special inma (sacred ceremony) for this  
place"

As stated on Ninuku Artists certificate of authenticity  
\$4,000-6,000

98

GLORIA TAMERRE PETYARRE (c.1938-2021)  
(Language group: Anmatyerre)

*Awelye - Women's Ceremony* 1994

synthetic polymer paint on canvas  
artist's name inscribed verso  
173.5 x 97 cm

#### PROVENANCE

The Artist  
Hogarth Galleries, Sydney (accompanied by a copy  
of the certificate of authenticity)  
Private collection, United States of America,  
acquired from the above in 1995

#### OTHER NOTES

"This painting depicts a body painting design  
associated with the ceremony which recalls the  
mountain devil lizard ancestor (ankerrthe).

Body painting is an integral part of ceremonial life.  
Participants in corroborees paint one another with  
totemic designs which are relevant to mythological  
themes. Ceremonial subject matter can include  
ancestors, such as the mountain devil lizard or their  
spiritual journeys. Body designs can also be symbolic  
representations of bush foods such as the yam (a  
common desert tuber).

In the desert, the mountain devil lizard changes  
colour to blend in with the surrounding countryside."

As stated on a copy of the Hogarth Galleries  
Aboriginal Art Centre certificate of authenticity.  
\$3,500-4,500



99

GLORIA TAMERRE PETYARRE (c.1938-2021)

(Language group: Anmatyerre)

*Awelye* 1994

synthetic polymer paint on canvas

inscribed verso with Utopia Art cat. no. GP A-1294

(concealed)

193 x 59cm

PROVENANCE

The Artist

Utopia Art, Sydney (accompanied by a copy of the certificate of authenticity)

Private Collection, United States of America,

acquired from the above in 1995

\$3,000-4,000



100

NORA WOMPI (1935-2017)

(Langauge group: Kukatja)

*Kunawarratji* 2007

synthetic polymer paint on linen

inscribed verso artist's name and Walayirti Artists

cat. no. 1316/07

180 x 120cm

PROVENANCE

The Artist

Walayirti Artists, Western Australia (accompanied by  
a copy of the certificate of authenticity)

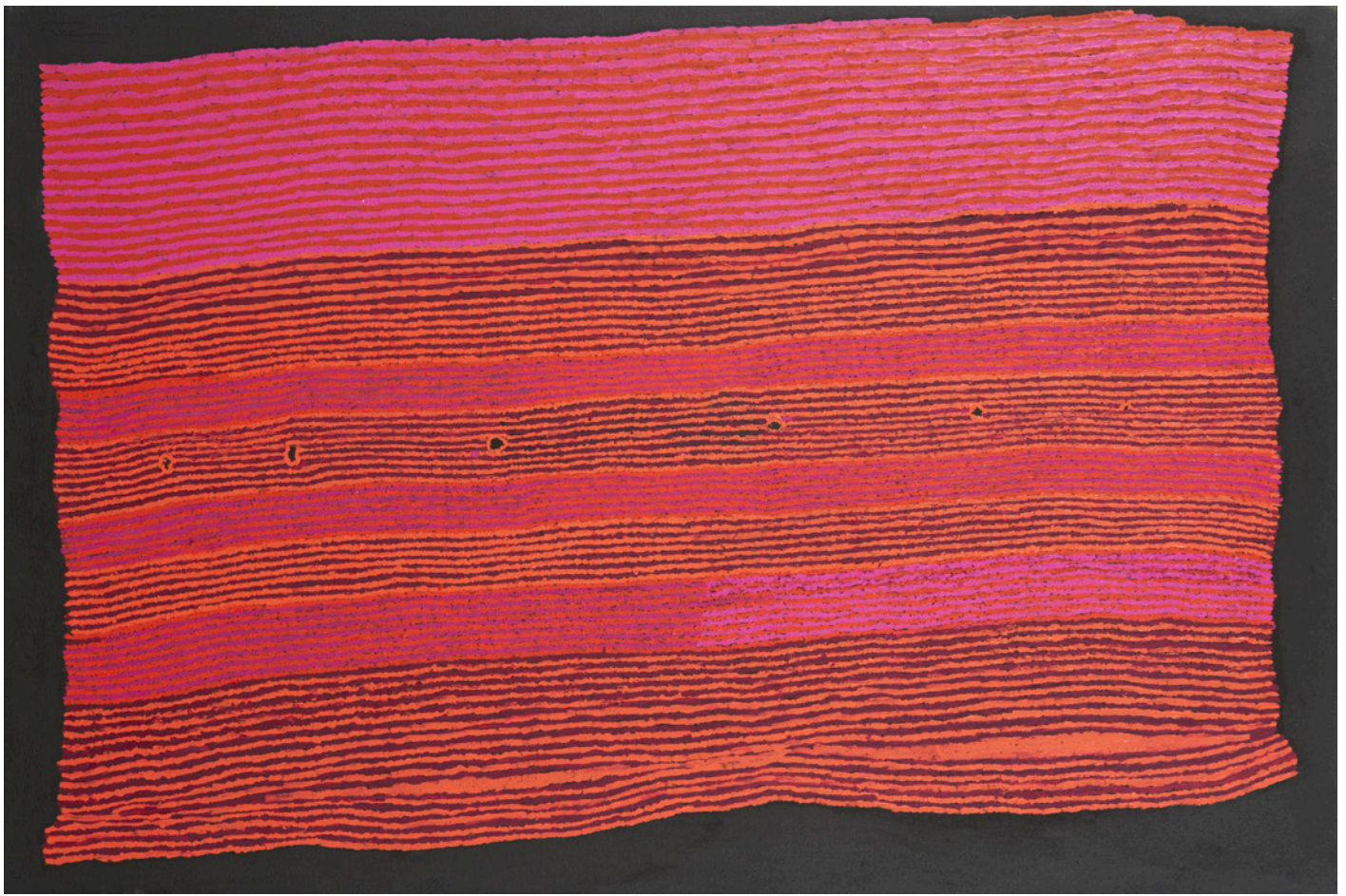
Suzanne O'Connell Gallery, Brisbane

The Le Pley Collection, Western Australia, acquired  
from the above

\$5,000-7,000



100 © Nora Wompi/Copyright Agency, 2024



101 © Kunmanara (Ray) Ken/Copyright Agency 2024

**101**  
 KUNMANARA (RAY) KEN (1940-2018)  
 (Language group: Pitjantjatjara/Yankunytjatjara)  
*Ngayuku Ngura - My Country* 2010  
 synthetic polymer paint on linen  
 inscribed verso with artist's name and Tjala Arts  
 cat. no. 149-10 and Alcaston Gallery cat. no.  
 AK16129  
 102 x 152.5cm

**PROVENANCE**  
 Tjala Arts, Amata (accompanied by the certificate  
 of authenticity)  
 Alcaston Gallery, Melbourne  
 Private collection, Melbourne

**OTHER NOTES**  
 "In this painting Ray has depicted her country. The  
 different colours and designs represent variations in  
 the landscape."

As stated on the Tjala Arts certificate of authenticity  
 \$5,000-7,000

**102**  
 KUNMANARA (RAY) KEN (1940-2018)  
 (Language group: Pitjantjatjara/Yankunytjatjara)  
*Wanampi - Water or Rainbow Snake* 2011  
 synthetic polymer paint on linen  
 inscribed verso with artist name and Tjala Arts  
 cat. no. 062-11 and Alcaston Gallery cat. no.  
 AK18148  
 152 x 101cm

**PROVENANCE**  
 Tjala Arts, Amata (accompanied by the certificate of  
 authenticity)  
 Alcaston Gallery, Melbourne  
 Private collection, Melbourne

**OTHER NOTES**  
 "The Wanampi Ancestors, mythical non-poisonous  
 snakes, are important to the Anangu (people). The  
 Wanampi are believed to bring rain and fill the  
 waterholes. When it rains the Wanampi go hunting  
 and exploring across the sand dunes. Kuniya, the  
 ancestor of the poisonous snakes, and her nephew  
 transformed into Wanampi. They both live today at  
 the Mutitjulu Waterhole at Uluru."

As stated on the Tjala Arts certificate of authenticity.  
 \$5,000-7,000





103 © Tiger Yaltangki/Copyright Agency, 2024

103

TIGER YALTANGKI (born 1973)  
(Language group: Yankunytjatjara)

*Going to Ceduna*

synthetic polymer paint on canvas

inscribed verso with artist's name and Iwantja Arts

cat. no. III-13

100 x 121.5cm

PROVENANCE

Iwantja Arts, South Australia

Short St. Gallery, Western Australia (accompanied

by a copy of the certificate of authenticity)

Private collection, Melbourne

OTHER NOTES

"Tiger has painted fantastic mamu (ghost) creatures from research and imagination. Mamu's are an important part of Anangu culture, the spirits can guide you and provide warnings in dreams, as well as scare people by hiding in the bushland. These mamus are desert creatures and Tiger has presented them in a bold and vibrant manner emerging from a deep black background."

As stated on the Short St. Gallery certificate of authenticity

\$6,000-8,000

104

TOMMY MAY NGARRALJA (c.1935-2022)  
(Language group: Wangkajunga/Walmajarri)

*Tarrkaji Kunyikarra*

synthetic polymer paint on canvas

inscribed verso with artist's name and Mangkaja Arts

cat. no. 108/12

87.5 x 89cm

PROVENANCE

Mangkaja Arts Resource Agency Aboriginal

Corporation, Western Australia

Short St. Gallery, Western Australia (accompanied

by a copy of the certificate of authenticity)

Private collection, Melbourne

OTHER NOTES

"This painting is my mother's country. When me and my brother were young boys we always be together, playing, going out hunting. Every morning we used to go out looking for black berries, hunting kangaroo, goannas, emus etc."

As stated on the Short St. Gallery certificate of authenticity

\$2,000-4,000





106 © Kuruwarriyingathi Bijarrb Paula Paul/Copyright Agency 2024

105

KURUWARRIYINGATHI BIJARRB PAULA  
PAUL (born 1937) (Language group: Kaiadilt)

*Oysters* 2008

synthetic polymer paint on linen  
inscribed verso with artist's name, title and  
Mornington Island Arts & Crafts cat. no.

3020-L-PP-0308

122 x 91.5cm

PROVENANCE

Mornington Island Arts & Crafts, Queensland  
(accompanied by the certificate of authenticity)  
Private collection, Melbourne

OTHER NOTES

"My painting shows the big oysters that are found on  
my country on Bentick Island."

As stated on the Mornington Island Arts & Craft  
certificate of authenticity

\$4,000-6,000

106

KURUWARRIYINGATHI BIJARRB PAULA  
PAUL (born 1937) (Language group: Kaiadilt)

*Flat Reef Oysters* 2011

synthetic polymer paint on linen  
inscribed verso with artist's name, title and  
Mornington Island Arts & Crafts cat. no.

7438-L-PP-III and Alcaston Gallery cat. no.

AK17655

91 x 60cm

PROVENANCE

Mornington Island Arts & Crafts, Queensland  
(accompanied by the certificate of authenticity)  
Alcaston Gallery, Melbourne (stamp verso)  
Private collection, Melbourne

OTHER NOTES

"These are big oysters that grow on the flat reef  
around Bentinck Island."

As stated on the Mornington Island Art certificate of  
authenticity

\$3,500-5,500



107

JUDY WATSON NAPANGARDI

(born c.1925-2016) (Language group: Warlpiri)

*Majardi (Hair Strong Skirt)* 2003

synthetic polymer paint on linen

inscribed verso with artist's name and Warlukurlangu

Artists cat. no. 200/03 and Alison Kelly Gallery

cat. no. AKG 523

182 x 80cm

#### PROVENANCE

Warlukurlangu Artists, Northern Territory

(accompanied by a copy of the certificate of authenticity)

Alison Kelly Gallery, Melbourne

Private collection, Tasmania

#### OTHER NOTES

"This Jukurrpa is from Mina Mina, country sacred to Napangardi and Napanangka women far to the west of Yuendumu. In the Dreamtime women are dancing here and digging sticks rose up out of the ground. Majardi are pubic coverings made of hairstring spun on a spindle, worn by women at times of ceremony. These are depicted at the sides of this painting. The central motif is the ngalyipi vine, a rope-like creeper used as a ceremonial wrap around the forehead and arms. The circles are jintiparnti, native truffle collected by the women at Mina Mina. This is a very big Jukurrpa that travels beyond the borders of Walpiri country."

As stated on the Warlukurlangu Artists certificate of authenticity.

\$7,000-9,000

108

JARINYANU DAVID DOWNS (c.1925-1995)

(Language group: Wangkajunga)

*Children of the Kurtal* 1990

natural earth pigments on canvas

inscribed verso with artist's name and title

75.5 x 137cm

#### PROVENANCE

Gallery Gondwana, Northern Territory

(accompanied by a copy of the certificate of authenticity)

Private collection, Melbourne

#### OTHER NOTES

"Kurtal is a Storm Being from the Ngarrangkarni - the Walmajarri word from the Dreaming. He started out in coastal salt-marsh country in the north-west Kimberleys of Western Australia, and travelled south-east, creating a number of sites in country for which various different groups of people exercise primary responsibility. He also visited other Storm Beings associated with the region through which he travelled, making gifts of food and receiving in exchange important gifts to take with him. Janinyanu has painted here the birth of baby clouds. The children of Kurtal, a Storm Being is manifested in horseshoe-shaped "Wirran" clouds. Kurtal is accompanied by dramatic displays of lightning, dusty wind, and rain. He is held responsible for and present within those particularly dramatic storms that usher in the break of the dry season."

As stated on a copy of the Gallery Gondwana certificate of authenticity

\$6,000-9,000







109

MAWALAN MARIKA (1908-1967)

(Language group: Rirratjingu)

*Djan'Kawu at Yalangbara* c.1961

natural earth pigments on eucalyptus bark

116 x 44cm

#### PROVENANCE

Dorothy Bennett for Australian Aboriginal Art Trust,  
Darwin (label attached verso)

Private collection, Adelaide

Sotheby's, Melbourne, 24 June 2002, lot 301

Lauraine Diggins Fine Art, Melbourne (label  
attached verso, stock no. 220128)

Private collection, Melbourne

Deutscher and Hackett, Melbourne, 14 October  
2009, lot 33

Private collection, Melbourne

#### EXHIBITIONS

*Annual Collectors' Exhibition 2008*, Lauraine Diggins  
Fine Art, Melbourne, 1 October - 8 November 2008,  
cat. no. 19

*An Individual Perspective: From the Indigenous  
Collection of Lauraine Diggins*, Deakin University  
Art Gallery, Melbourne, 25 February - 4 April 2009

#### LITERATURE

Diggins, L., (ed), *An Individual Perspective: from the  
Indigenous Collection of Lauraine Diggins*, Deakin  
University Art Gallery, Melbourne, 2009,  
p. 12 (illus.)

#### OTHER NOTES

"This is one of the dances performed in a sacred ceremony The Djungguan. The Wawilak [sic] Sisters wandered throughout Arnhem Land naming plants, animals and fish, reptiles and places, killing many animals and fish. When they arrived at well of Mirrimina (rock pythons back) they made a fire and threw the food on to it but immediately everything came to life and ran into the sacred well and thus becoming totemic emblems. Yurlungurr the giant python came out of the well and swallowed the Wawilak Sisters. In a desperate attempt to avoid themselves from being swallowed the sisters had sung and danced all the taboo songs and dances they could think of starting with the crab dance as the crab had been the first to jump from the fire and run sideways down to the well. Yurlungurr took the sisters back through the [subterranean] waters beneath the well to their own country and regurgitated them onto dry land. They appeared in a dream to two Wongar men and told them that all the people must dance the same dances and sing the same songs as they had before being swallowed and these were to be performed at the time of the circumcision rites. Each sister had had a baby with her at the well and had intended to circumcise them but now they passed on instructions to the men to do this for them. Here two men representing the Wongar mythological figures dance with woomeras and spears around a sacred well. Goannas shown represent one of the totems of the artist handed down to him by his father."

(Inscribed on label verso)

\$15,000-20,000



110

LOFTY NABARDAYAL NADJAMERREK  
(1926-2009) (Language group: Kunwinjku)  
*Ngurrudu (Emu)*  
natural earth pigments on Arches paper  
inscribed on gallery label verso with artist's name,  
title and Injalak Arts and Crafts cat. no. 2856-06  
105 x 75cm

PROVENANCE

Injalak Arts and Crafts, Gumbalanya (Oenpelli),  
Northern Territory (stamped verso)  
Private collection, Melbourne  
\$2,000-3,000

111

LOFTY NABARDAYAL NADJAMERREK  
(1926-2009) (Language group: Kunwinjku)  
*(Crocodile)*  
natural earth pigments on Arches paper  
inscribed verso with Aboriginal Fine Arts  
cat. no. AFA A7499 / A.F.A 898II315  
105 x 75cm

PROVENANCE

Injalak Arts and Crafts, Gumbalanya (Oenpelli),  
Northern Territory  
Aboriginal Fine Arts Gallery, Darwin  
Private collection, Melbourne  
\$2,000-3,000

112

JIMMY BAKER (1915-2010)  
(Language Group: Pitjantjatjara)  
*Piltati Tjukurpa* 2005  
synthetic polymer paint on linen  
inscribed verso with artists's name and Maruku Arts  
cat. no.1840  
60 x 90cm

PROVENANCE

Maruku Arts, Northern Territory (accompanied  
by a copy of the certificate of authenticity)  
Private collection, Melbourne

OTHER NOTES

"Paintings depict the Tjukurpa, the Law and  
stories of Ancestors. Anangu (Central and Western  
Desert Aboriginal people) have responsibilities for  
the protection and teaching of different Tjukurpa  
and there are strict protocols for the imparting of  
knowledge. The dotting technique has evolved with  
the need to adapt sacred expressions of Tjukurpa for  
the public viewing and as a depiction of the desert  
landscape.

The Piltati Tjukurpa belongs to the ranges in far  
northern South Australia. It tells of two women,  
who set out hunting and gradually draw further  
and further away from home. They dig burrow after  
burrow hoping to find small game. Their husbands  
follow them and transform into Wanampi, water  
snakes, to lie in wait for their wives.

'Wati nyanga pula kutjara Wanampi nyinara,  
wangkara, wangkara, wananingi minyma kutjara  
tjwara tjwara tjarpantja.' (These two men, the Water  
Serpents, were sitting and talking about following  
the two women and how they had been digging and  
digging before they reentered the earth).

Mr Baker says the top part of the painting shows  
the numerous burrows dug by the women and in the  
very corner is Piti Atajara, the place their husbands  
caught up with them. The brown line is the path  
the serpents took as they carried their women off to  
Piltati where they remained. The section below shows  
the Wanampi coming out of his burrow to catch  
a kangaroo and the numerous burrows and tracks  
where they lived and hunted."

As stated on the Maruku Arts certificate of  
authenticity  
\$2,500-4,500



113

RUSTY PETERS (1935-2020)

(Language group: Gidja)

*The Lost Boy Story* 1999

natural earth pigments on linen

inscribed on stretcher bar verso with artist's name,  
title date and Jirrawun Arts cat. no. RP99.34

120 x 160cm

#### PROVENANCE

The Artist

Jirrawun Arts, Western Australia

William Mora Galleries, Melbourne

(stamp on stretcher bar verso)

Private collection, Melbourne

#### EXHIBITIONS

*Kimberley Stories*, William Mora Galleries, Melbourne,  
1999, cat. no. 9

#### OTHER NOTES

"This story has been passed down through four  
generations of Rusty's family.

This place is in country west of Springvale. A boy  
went wondering through this country and got lost.  
He came across a little man the size of a cigarette  
with white hair and a white beard. The boy took the  
man in his hand and they became great friends. The  
little man cast a spell over the boy who then forgot  
about his family. He and the little man lived happily  
in this good country.

After several months of searching everywhere for the  
boy, his father and uncles finally tracked him down  
one day after finding his fresh tracks. The boy didn't  
recognise his family and tried to run away, but his  
father caught him. He performed a smoking and  
leaves ritual until the boy's memory returned and he  
recognised his family once more. The boy returned  
home and the little wizard man disappeared back  
into the caves."

As stated on a copy of the Jirrawun Arts certificate  
of authenticity.  
\$6,000-8,000

114

JOSEPH JURRA TJAPALTJARRI (born c.1952)

*Parrparkuntjuna* 2000

synthetic polymer paint on linen

inscribed verso with artist's name and Papunya Tula

Artists cat. no. JJ970267

122 x 91cm

#### PROVENANCE

Papunya Tula Artists, Alice Springs (accompanied by  
the certificate of authenticity)

Private collection, Melbourne

#### OTHER NOTES

"This painting depicts designs associated with the  
soakage water site of Parrparkuntjuna, situated  
in sandhill country to the west of the Kiwirrkura  
Community. In mythological times a large group of  
Tingari Men and Tingari Women were camped at this  
site. After leaving the site they travelled through the  
air to the rockhole site of Tarkul, north of Mt. Webb.  
Since events associated with the Tingari Cycle are of  
a secret nature no further detail was given.  
Generally, the Tingari are a group of mythical  
characters of the Dreaming who travelled over vast  
stretches of the country, performing rituals and  
creating and shaping particular sites. The Tingari  
Men were usually followed by Tingari Women  
and accompanied by novies and their travels and  
adventures are enshrined in a number of song cycles.  
These mythologies form part of the teachings of the  
post initiatory youths today as well as providing  
explanations for contemporary customs."

As stated on the Art of the Western Desert certificate  
of authenticity  
\$4,000-6,000







117 © Lena Yarinkura/Copyright Agency 2024

115

TJUMPO TJAPANANGKA (1930-2007)

(Language group: Kukatja)

*Maruwa* 1998

synthetic polymer paint on linen

inscribed verso with artist's name and Warlayirti

Artists cat. no. 480/98

80 x 120cm

PROVENANCE

The Artist

Warlayirti Artists, Western Australia (accompanied a  
copy of the certificate of authenticity)

Private Collection, Melbourne

OTHER NOTES

"Maruwar is a large area around and north of Lack  
Mackay. This painting depicts the circular figure from  
underground. This is strong law country and some of  
the black lines refer to body paint used in ceremonies  
at "young fella time" - the initiation of young men.  
Tjumbo is a senior custodian of this area, and one  
of the most important leaders of Law at Balgo and  
Kiwirrkurra."

As stated on a copy of the Warlayirti Artists  
certificate of authenticity

\$5,000-7,000

116

KEN SHEPERD (born 1966)

(Language group: Ngaanyatjarra)

*Tingari Wati Tjukurrpa* 2007

synthetic polymer paint on canvas

inscribed verso with artist's name and Warakurna

Artists cat. no. 270-07, Alcaston Gallery stamp on

stretcher bar and cat. no. AK13623

76 x 151cm

PROVENANCE

Warakurna Artists, Western Australia

(accompanied by a copy of the certificate of  
authenticity)

Alcaston Gallery, Melbourne (accompanied by a  
copy of the certificate of authenticity)

Private collection, Melbourne

OTHER NOTES

"This painting depicts a men's story from Ken and  
his father's country, Walpinta way. It is a sacred story.  
You can see rockholes and dreaming. No more can be  
said about this dreaming."

As stated on a copy of the Warakurna Artists  
certificate of authenticity

\$2,000-4,000

117

LENA YARINKURA (born 1961)

(Language group: Kune/ Rembarrnga)

*Camp Dogs*

natural earth pigments on woven pandanus fibre (4)  
sizes vary, (largest: 45 x 31 x 80cm)

PROVENANCE

The Artist

Maningrida Arts & Culture, Northern Territory

Private collection, Queensland

\$1,500-3,000



121 ©Judy Watson/Copyright Agency 2024

119

JACK ROSS JAKAMARRA (c.1925-2004)

(Language Group: Warlpiri)

*Mawurrji* 2003

synthetic polymer paint on linen

inscribed verso with artist's name and Warlukurlangu

Artists cat. no. 173/03 and Alison Kelly Gallery

cat. no. AKG 506

183 x 91.5cm

#### PROVENANCE

Warlukurlangu Artists, Northern Territory

(accompanied by a copy of the certificate of

authenticity)

Alison Kelly Gallery, Melbourne

Private collection, Tasmania

#### OTHER NOTES

"This Jukurrpa is from Mawurrji and concerns Janganpa (possum) and Ingarrakarraku (spotted night jar; it's Warlpiri name deriving from the noise it makes).

The straight lines on either side represent kulara, spears, which the Ingarrakarraku made at Mawurrji. He threw those spears every way from his place at Mawurrji, where they landed rockholes were created. The central motif is the tracks of Janganpa, possum. There is a sacred possum rockhole at Mawurrji, the result of a taboo love affair. It is secret and can only be seen by the initiated."

As stated by the Warlukurlangu Artists certificate of authenticity.

\$3,000-5,000

120

GEORGE TJAPANANGKA (1938-2002)

(Language group: Pintupi)

*Untitled (Tarkul)* 2000

synthetic polymer paint on linen

inscribed verso with artist's name and Papunya Tula

Artists cat. no. GT0102088 and Alcaston Gallery

cat. no. AK6961

153 x 91cm

#### PROVENANCE

Papunya Tula Artists, Alice Springs (accompanied by a copy of the certificate of authenticity)

Alcaston Gallery, Melbourne (accompanied by a copy of the certificate of authenticity)

Private collection, Melbourne

#### OTHER NOTES

"This painting depicts designs associated with the rockhole site of Tarkul, north of Mt Webb in Western Australia. In mythological times a large group of Tingari Men camped at this stie. They were tracking a Tjilkamata (echidna) when a big fire swept through the area. The men covered him with sand to save him. Since events associated with the Tingari Cycle are of a secret nature no further detail was given.

Generally, the Tingari are a group of mythical characters of the Dreaming who travelled over vast stretches of the country, performing rituals and creating and shaping particular sites. The tingari Men were usually followed by Tingar Women and accompanied by novices and their travels and adventures are enshrined in a number of song cycles. These mythologies form part of the teachings of the post initiatory youths today as well as providing explanations for contemporary customs."

As stated on a copy of the Papunya Tula Artists certificate of authenticity

\$3,000-4,000

118

MAGGIE WATSON NAPANGARDI (c.1921-2004)

(Language Group: Warlpiri)

*Yala Jukurrpa* 1989

synthetic polymer paint on canvas

inscribed verso with artist's name, title and

Warlukurlangu Artists cat. no. 73/89

136 x 87cm

#### PROVENANCE

Warlukurlangu Artists, Northern Territory

(accompanied by the certificate of authenticity)

Private collection, Melbourne

#### OTHER NOTES

"The site of this painting is west of Yuendumu in the Tanami. The Country was created by the Dreamtime Ancestors and the concentric circles represent the places they travelled through. The lines show the ngamarna, the superficial roots of the plant, and shows the path of the dreaming."

As stated on the Warlukurlangu Artists certificate of authenticity

\$10,000-15,000



121

JUDY WATSON (born 1959)

(Language group: Waanyi)

*Two Moons* 2004

pigment, earth and rust on canvas

artist's name, title and date inscribed verso:

JUDY WATSON/ 'two moons' 2004

inscribed on stretcher bar verso with unknown

cat no. GAF cl203/1

182 x 81cm

#### PROVENANCE

Bellas Milani Gallery, Queensland

Private collection, Melbourne

#### EXHIBITIONS

*Judy Watson, Swallowing Culture*, Bellas Milani Gallery, Brisbane, 2004

#### OTHER NOTES

"Looking at objects from other cultures and countries, I am a tourist, in awe of their beauty and power...I am 'swallowing culture': and it coexists with what I know of my own culture - from two different hemispheres."

(Watson, J., & L Martin-Chew, *Judy Watson: blood language*, The Miegunyah Press, 2009)

\$7,000-10,000

122

TREVOR VICKERS (born 1943)

*Study for a Central Division* 1974

acrylic on board, diptych

signed, titled and dated verso (each)

31.5 x 45.5cm (each)

#### PROVENANCE

Charles Nodrum Gallery, Melbourne

Private collection, Melbourne

#### EXHIBITIONS

*Abstraction I: Hard Edge and Colourfield works from the 1960s & 1970s*, Charles Nodrum Gallery, Melbourne, 9 - 27 April 2002, cat. no. 2

\$5,000-7,000

123

GEORGE RAFTOPOULOS (born 1972)

*J.O. the Jardiniste* 2022-2023

oil and acrylic on canvas

initialled lower right: r.p.

signed, initialled, titled and dated verso:

'J.O. the Jardiniste' / r.p/ 2022-2023.

160.5 x 140.5cm

#### PROVENANCE

The Artist

Private collection, Melbourne

\$7,000-9,000

124

§ JASPER KNIGHT (born 1978)

*Ro Lo Crane* 2011

acrylic and enamel on perspex and board

signed, titled and dated verso: "RO LO/ CRANE"

2011/ JASPER KNIGHT

150 x 150cm

#### PROVENANCE

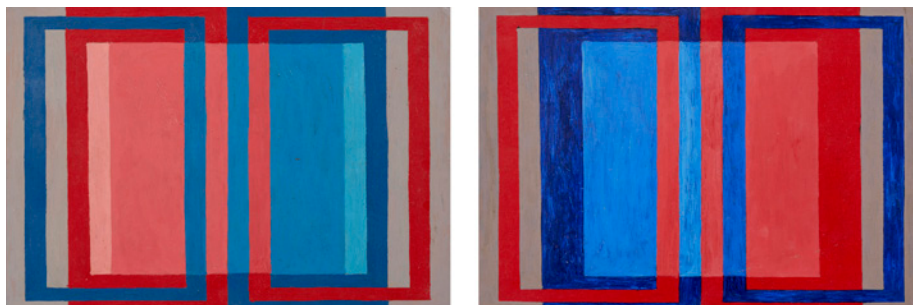
Metro Gallery, Melbourne

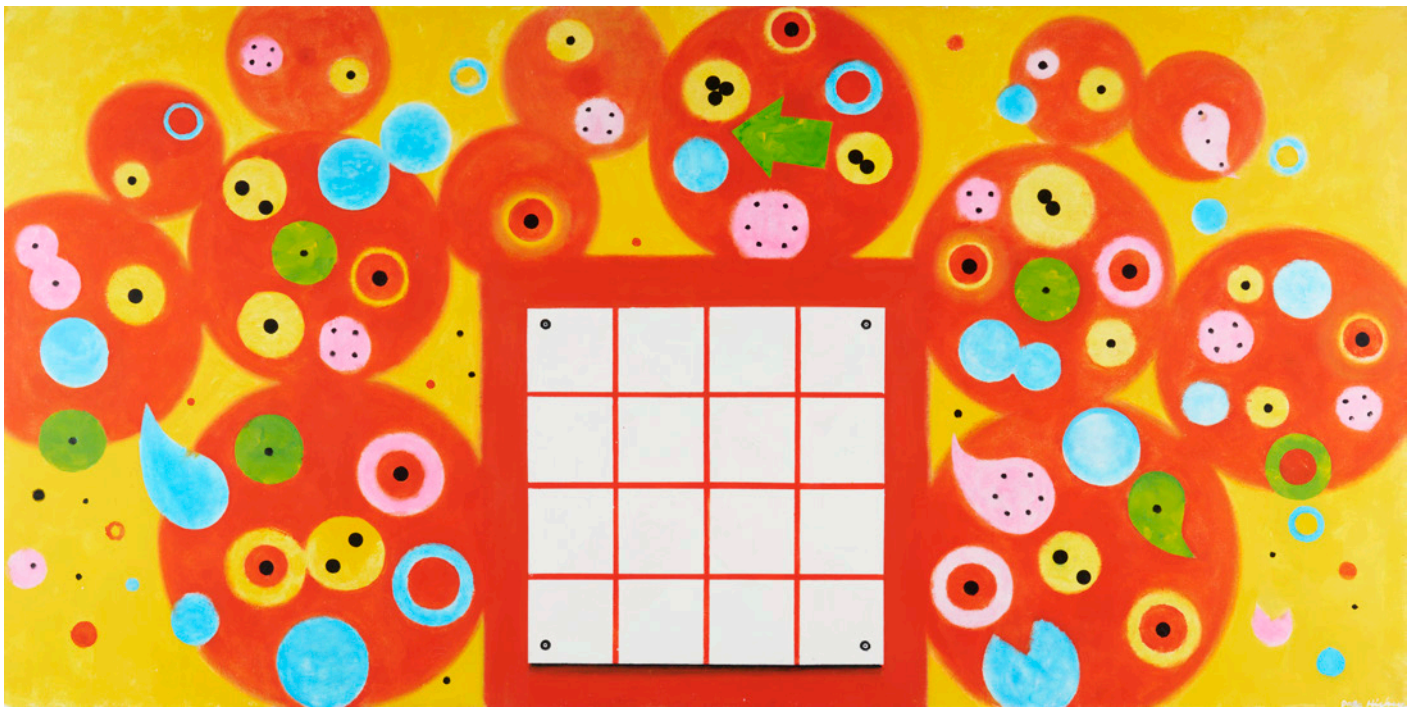
Private collection, Melbourne

\$6,000-8,000



123 © George Raftopoulos/Copyright Agency 2024





125 © Dale Hickey/Copyright Agency, 2024

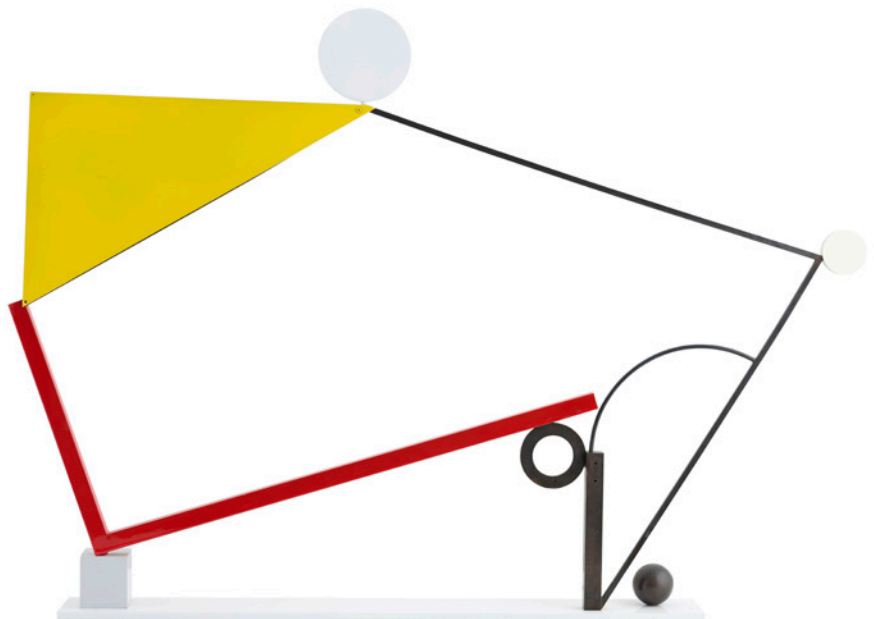
**125**  
DALE HICKEY (born 1937)  
*Untitled*  
oil on canvas  
signed lower right: Dale Hickey  
170 x 340cm

PROVENANCE  
John Buckley Fine Art, Melbourne  
Private collection, Melbourne

OTHER NOTES  
This artwork is on view by appointment at our  
Abbotsford premises. Please contact the art  
department for details.  
\$14,000-18,000

**126**  
PETER D. COLE (born 1947)  
*Red and Yellow Landscape* 2008  
painted, patinated brass and aluminium  
signed and dated at base: Peter D. Cole 08  
66.5 x 93 x 8cm

PROVENANCE  
Australian Galleries, Melbourne, cat. no.107813  
(label verso)  
Private collection, Melbourne  
Menzies, Sydney, 23 September 2014, lot 19  
Private collection, Melbourne  
\$4,000-5,000



126 © Peter D. Cole/Copyright Agency 2024





128 © Dean Bowen/Copyright Agency, 2024



127

**127**  
**TONY CLARK** (born 1954)  
*Untitled* c.1980  
 oil on paper  
 artist's name, title and date on unknown label verso  
 56.5 x 53.5cm

**PROVENANCE**  
 Charles Nodrum Gallery, Melbourne  
 Private collection, Melbourne  
 \$2,500-3,500

**128**  
**DEAN BOWEN** (born 1956)  
*Echidna on my Head* 2009  
 bronze, ed. 1/9  
 initialled and editioned at base: Dean Bowen 1/9  
 38.5cm (height)

**PROVENANCE**  
 Axia Modern Art, Melbourne 2006  
 Private collection, Melbourne

**EXHIBITIONS**  
*Urban Heartland*, Axia Modern Art, Melbourne,  
 31 August - 15 September 2006  
 \$5,000-7,000



131

129

AMRITA HEPI (born 1989)

(Language group: Bundjalung/Ngapuhi)

*The Blue Tax (the blew tacks)* 2023

inkjet print on Ilford Gallerie Pearl, ed. 1/3, diptych  
79 x 59cm; 79 x 118 cm (overall size)

PROVENANCE

Anna Schwartz Gallery, Melbourne

Private collection, Melbourne

EXHIBITIONS

*Straight Torque*, Twin Series, Anna Schwartz Gallery,  
19 August - 23 September 2023

OTHER NOTES

"Artist and choreographer Amrita Hepi acknowledges the black and brown female body as an intricate vessel for, and of, historical knowledge. Hepi's work coalesces fact and fiction, memoir and ethnography, the local and the singular.

In *Straight torque*, twin series Hepi uses linguistic mechanisms, specifically homophones, as a framing device. Homophones (morning/mourning, blew/blue, I'll/isle/isle) are defined as words sharing identical pronunciation but possessing distinct meanings. By pointedly using the paradoxical nature of the English language to develop a visual dialect, Hepi's work elicits a spectrum of effects, ranging from frustration and failure, to delight and the absurdity of our collective reality." (excerpt from exhibition statement)

\$6,000-7,000

130

§ SOPHIA HEWSON (born 1984)

*Everything Locked Up is Released* 2016

oil on board

signed upper left and lower right: SOPHIA . H  
81 x 81cm

PROVENANCE

The Artist

Private collection, Sydney

OTHER NOTES

"I am working, as a multidisciplinary artist, to generate ways of speaking about the body that are alternative to patriarchal ideology encoded in art, law, language and economy. Thus I use my body in my work as a means to inhabit a new subject position alternative to these singular idealities." (The Artist)  
\$3,000-5,000

131

§ MICHAEL PECK (born 1977)

*The Divine* 2014

oil on board

signed, titled and dated verso: MICHAEL PECK  
'THE DIVINE' 2014 Michael Peck  
152 x 110cm

PROVENANCE

Metro Gallery, Melbourne

Private collection, Melbourne

\$7,000-9,000



132

DANIE MELLOR (born 1971)

*Constellations* 2022

photographic print on milled aluminium, ed. 2/3  
signed, titled, dated, editioned and inscribed on  
gallery label verso  
43.3 x 42cm

PROVENANCE

Tolarno Galleries, Melbourne (label verso)  
Private collection, Melbourne

EXHIBITIONS

*Danie Mellor, Redux*, PHOTO 2022 International  
Festival of Photography, Tolarno Galleries,  
Melbourne, 29 April - 21 May 2022  
\$5,000-7,000

133

GODWIN BRADBEER

(New Zealander, born 1950)

*Imago - Point Blank* 2012

chinagraph, silver oxide, pastel and acrylic on paper  
signed and dated lower left: 2012 godwin Bradbeer  
artist's name printed lower left  
171 x 130cm

PROVENANCE

James Makin Gallery, Melbourne  
Private collection, Melbourne

EXHIBITIONS

*Dobell Prize for Drawing 2012*, Art Gallery of New  
South Wales, 11 April - 18 May 2014 (finalist)

OTHER NOTES

"In contrast to this charged pathos expressed outwardly through the body, Bradbeer's *Imago* drawings contain a more internalised, meditative focus. All the works from this series feature a frontal view of a head suspended in an often black, vacuum-like space. Drawn on an impressively large scale, the epic planes, peaks and valleys that comprise the *Imago* faces allows for each part of the whole to be examined in isolation, where the abstracted nature of these figurative drawings can be fully comprehended. The unwavering gaze that looks through the viewer and serene facial features that characterise these works are evocative of Eastern deities in their sublime and idealised countenance. Yet Bradbeer avoids direct cultural reference and its subsequent symbolic implications, maintaining instead universality in form and metaphor." (Marguerite Brown)  
\$15,000-20,000



132



133 Courtesy The Artist



134 © Courtesy of the Estate of Dorothy Braund

**134**  
**DOROTHY BRAUND (1926-2013)**  
*(Two Figures)* 1989  
 oil on board  
 signed and dated lower right: BRAUND '89  
 61 x 91.5cm

PROVENANCE  
 Private collection, Melbourne  
 \$3,000-5,000

**135**  
**FRANK HINDER (1960-1992)**  
*Lewers Farm, Emu Plains* 1944  
 watercolour on paper  
 signed and dated lower right: FC. HINDER 44  
 titled on gallery label verso  
 24.5 x 35cm

PROVENANCE  
 Toorak Art Gallery, Melbourne (label verso)  
 Private collection, Melbourne  
 Deutscher Fine Art, Melbourne (label verso)  
 Lauraine Diggins Fine Art, Melbourne (label verso)  
 Private collection, Melbourne  
 Lawson-Menzies, Sydney, 25 March 2009, lot 215  
 Private collection, Melbourne

EXHIBITIONS  
*A Selection of 19th & 20th Century Australian Art*,  
 Deutscher Fine Art, Melbourne, 23 November -  
 8 December 1989, cat. no. 47, (illus. exhibition  
 catalogue)  
 \$3,000-4,000

**136**  
**ROBERT DICKERSON (1924-2015)**  
*(Two Figures)* c.1960s  
 oil on masonite  
 signature incised lower right: DICKERSON  
 121.5 x 90.5cm

PROVENANCE  
 The Johnstone Gallery, Brisbane (label verso)  
 Private collection, Queensland  
 \$30,000-40,000

**137**  
**ARTHUR BOYD (1920-1999)**  
*Figure in Landscape with Bird*  
 oil on canvas  
 signed lower right: Arthur Boyd  
 50 x 62.5cm

PROVENANCE  
 Geoff K. Gray, Sydney, 23 March 1976, lot 117  
 The Estate of Carol Lynette Crooks, Sydney  
 \$25,000-35,000



135 © Frank Hinder/Copyright Agency 2024



138

GUY BOYD (1923-1988)

*Nude Study*

bronze, ed. 2/6

editioned at base

18 x 82 x 25cm

PROVENANCE

Niagara Galleries, Melbourne

Private collection, Melbourne

EXHIBITIONS

*Blue Chip XXII*, Niagara Galleries, Melbourne,

31 March - 2 May 2020, cat. no. 19

\$4,000-6,000

139

RICK AMOR (born 1948)

*The Sea* 1988

oil on board

signed and dated lower right: RICK AMOR '88

90 x 120.5cm

PROVENANCE

Niagara Galleries, Melbourne (label verso)

Private collection, Melbourne

Menzies, Sydney, 26 March 2015, lot 26

Private collection, Melbourne

EXHIBITIONS

*Rick Amor: The Sea*, Mornington Peninsula Regional

Gallery, Victoria, 24 September - 27 October 2002

(illus. exhibition catalogue)

*Blue Chip X: The Collector's Exhibition*, Niagara

Galleries, Melbourne, 4 March - 5 April 2008,

cat. no. 19 (label verso, illus. exhibition catalogue)

LITERATURE

Drury, N. (ed.), *New Art Three: Profiles in Contemporary*

*Australian Art*, Craftsman House, Sydney, 1989, p.19

(illus.)

\$15,000-20,000



137 © Arthur Boyd/Copyright Agency, 2024





140 © Ray Crooke/Copyright Agency 2024

140

RAY CROOKE (1922-2015)

*Fijians*

oil on canvas

signed lower left: R. Crooke

artist's name and title inscribed on unknown label  
verso

49.5 x 39.5cm

PROVENANCE

Mowbray Gallery, Queensland

Private collection, Queensland

\$6,000-8,000

141

ROLAND WAKELIN (1887-1971)

*(Fishing Boats at their Moorings)* 1945

oil on board

signed and dated lower right: R. Wakelin 45.  
47 x 69.5cm

PROVENANCE

Sothebys, London, 27 June 1979, lot 192

Private collection, Melbourne

\$5,000-6,000

142

SALI HERMAN (1898-1993)

*Paris Rooftops* 1953

oil on canvas

signed and dated lower left: S.Herman.53  
45 x 60cm

PROVENANCE

Private collection, Sydney

The Estate of Carol Lynette Crooks, Sydney

EXHIBITIONS

*Sali Herman Retrospective*, Art Gallery of New South  
Wales, Sydney, 30 June - 26 July 1981 (label verso)

\$10,000-15,000

143

JUSTIN MAURICE O'BRIEN (1917-1996)

*(Portrait of a Man)*

oil on canvas, double-sided

signed lower right: O'BRIEN  
61 x 50cm

PROVENANCE

The Collection of Mr M. Levy, Rome c.1970

The Collection of Mr Henri Perez, Paris, acquired  
from the above

Private collection, Melbourne

\$8,000-10,000



142 © Sali Herman/Copyright Agency 2024



**144**  
**DAVID BOYD (1924-2011)**  
*Sunflower II* 1973  
 oil on canvas  
 signed lower left: David Boyd  
 dated lower right  
 title inscribed on stretcher bar verso  
 64 x 49cm

PROVENANCE  
 Andrew Ivanyi Galleries, Melbourne 1974  
 Private collection, Melbourne  
 Thence by descent  
 \$7,000-10,000

**145**  
**WILL ASHTON (1881-1963)**  
*Rocky Shoreline*  
 oil on canvas  
 signed lower left: Will Ashton  
 24.5 x 34cm

PROVENANCE  
 Leonard Joel, Melbourne, 9 May 2002, lot P16  
 Private collection, Melbourne  
 \$3,000-5,000

**146**  
**WILLIAM CHARLES PIGUENIT (1836-1914)**  
*Beddgelert, North Wales* 1889  
 oil on canvas  
 signed lower left: W C Piguénit  
 44.5 x 75cm

PROVENANCE  
 The Artist  
 Thence by descent  
 Christie's, Melbourne, 3 May 1988, lot III  
 Private collection, Tasmania  
 \$15,000-20,000



145



146





149 © Hugh Sawrey/Copyright Agency 2024

**147**  
**KENNETH KNIGHT** (born 1956)  
*Golden Landscape*  
 oil on board  
 signed lower right: Ken Knight  
 title inscribed verso  
 61 x 74cm

**PROVENANCE**  
 Eastgate Gallery, Melbourne  
 Private collection, Melbourne  
 \$3,000-5,000

**148**  
**DARYL LINDSAY** (1890-1976)  
*Grand Annual Steeplechase Warrnambool*  
 oil on panel  
 signed lower right: Daryl Lindsay  
 21 x 35.5cm

**PROVENANCE**  
 Gift from the Artist  
 Private collection, Queensland  
 Thence by descent  
 \$2,000-4,000

**149**  
**HUGH SAWREY** (1923-1999)  
*The Initiation of Jungardi of the Pintubi*  
 oil on canvas  
 signed and fingerprinted lower right: SAWREY  
 titled verso  
 75 x 101cm

**PROVENANCE**  
 Gift from the Artist  
 Private collection, Melbourne  
 \$8,000-10,000

**150**  
**SAM BYRNE** (1883-1978)  
*Whirlwind Gone with the Wind N9*  
 oil on board  
 signed lower right: Sam Byrne  
 titled lower left  
 60 x 59cm

**PROVENANCE**  
 Private collection, Western Australia  
 \$3,000-5,000



154 © John Olsen/Copyright Agency 2024





**151**  
**CLIFTON PUGH (1924-1990)**  
*Dunnoehin Dam*  
 oil and gouache on paper laid on board  
 signed and dated lower right: Clifton/ 79  
 titled lower left  
 55 x 74.5cm

PROVENANCE  
 Philip Bacon Gallery, Brisbane  
 Private collection, Queensland  
 \$5,000-7,000

**152**  
**DAVID BOYD (1924-2011)**  
*(Picnic Under the Wattle Tree)*  
 oil on canvasboard  
 signed lower left: David Boyd  
 50 x 75cm

PROVENANCE  
 Leonard Joel, Melbourne, 16 April 1986, lot 93  
 Private collection, Melbourne  
 Thence by descent  
 \$14,000-18,000

**153**  
**BELMIRO DE ALMEIDA (Brazilian, 1858-1935)**  
*(Portrait of a Girl)* 1895  
 oil on panel  
 signed and dated lower right: Belmiro/ 1895  
 19 x 30cm

PROVENANCE  
 Private collection, Queensland  
 Thence by descent  
 \$6,000-8,000

**154**  
**JOHN OLSEN (1928-2023)**  
*Vessel* 1997  
 painted and glazed stoneware  
 signed and dated to base: John Olsen / '97 / Auld  
 40cm (height)

PROVENANCE  
 Private collection, Sydney  
 \$4,500-5,500

**152** © David Boyd/Copyright Agency, 2024



**153**

Belmiro de Almeida (1858-1935) was a central figure in Brazilian art, known for his work as a painter, illustrator, sculptor, and caricaturist. Born in Serro, Brazil, he became renowned for his realist style, which was heavily influenced by the European artistic movements he encountered when travelling in France and Italy. Almeida was particularly skilled in capturing scenes of everyday life and subtle social commentaries, often blending academic realism with a modern sensibility. Almeida's artistic contributions played a significant role in introducing modern artistic practices to Brazil, making him a key figure in the development of 19th and early 20th-century Brazilian art.





155 © Robert Dickerson/Copyright Agency 2024

**155**  
**ROBERT DICKERSON (1924-2015)**  
*(Mother and Child)*  
 charcoal and pastel on paper  
 signed lower right: DICKERSON  
 71 x 54.5cm (reveal)

PROVENANCE  
 Private collection, Melbourne  
 Thence by descent  
 \$5,000-6,000

**156**  
**§ PRO HART (1928-2006)**  
*Surface Workings with Blue Moon* 1990  
 oil on canvas  
 signed lower right: PRO/ HART  
 dated lower left  
 title inscribed verso  
 120 x 89cm

PROVENANCE  
 Leonard Joel, Melbourne, 22 July 2014, lot 161  
 Private collection, Melbourne  
 \$7,000-9,000

**157**  
**CHARLES BLACKMAN (1928-2018)**  
*The Blue Cockerel*  
 ink and watercolour on paper  
 signed lower right: BLACKMAN  
 27cm x 37.5cm

PROVENANCE  
 The Estate of Dina Kamsler, Queensland  
 Thence by descent  
 \$4,000-6,000

**158**  
**PRO HART (1928-2006)**  
*The Tall Blue Vase*  
 oil on Arches paper  
 signed lower right: PRO/ HART  
 51cm x 33cm

PROVENANCE  
 The Estate of Dina Kamsler, Queensland  
 Thence by descent  
 \$4,000-7,000

**159**  
**ASHER BILU (born 1936)**  
*Ahimsa*  
 mixed media on board  
 signed and titled verso: AHIMSA/ Ashur Bilu  
 183 x 182.5cm

PROVENANCE  
 Private collection, Melbourne  
 \$4,000-6,000







160

**160**  
XUE MO (Mongolian, born 1966)  
*Naren Tuya (Sunset Sunshine in Mongolian)* 2010  
oil on linen  
signed centre right: Xuemo. 2010.  
60 x 50cm

PROVENANCE  
Catherine Asquith Gallery, Melbourne  
Private collection, Melbourne

EXHIBITIONS  
*Interpreting Mona Lisa*, Catherine Asquith Gallery,  
13 August - 18 September 2010  
\$2,500-3,500

**161**  
ROBERT DICKERSON (1924-2015)  
*Portrait of a Boy*  
charcoal on paper  
signed lower right: DICKERSON  
53.5 x 36.5cm

PROVENANCE  
Johnstone Galleries, Queensland  
Private collection, Queensland  
\$4,000-7,000

**162**  
DAVID CARR (British, 1915-1968)  
*Country Cottage*  
oil on canvas  
63 x 76cm

PROVENANCE  
Sotheby's, London, 7 June 2007, lot 283  
Private collection, Melbourne  
\$2,000-4,000

**163**  
DAVID CARR (British, 1915-1968)  
*Marine Still Life*  
oil on canvas  
artist's name inscribed verso: David Carr  
61 x 76cm

PROVENANCE  
Sotheby's, London, 7 June 2007, lot 278  
Private collection, Melbourne  
\$2,000-4,000

**164**  
DAVID BOYD (1924-2011)  
*Looking Across the Plain* 1980  
oil on canvas  
signed lower left: David Boyd  
dated lower right  
titled inscribed verso  
35.5 x 30.5cm

PROVENANCE  
Private collection, Melbourne  
\$5,000-7,000

**165**  
DAVID BOYD (1924-2011)  
*Reflection* 1977  
oil on canvas  
signed lower right: dyoB divaD  
dated lower left  
titled inscribed verso  
90 x 100cm

PROVENANCE  
The Artist  
Private collection, Melbourne  
Thence by descent  
\$7,000-9,000

# Artist Index

## A

Albert Namatjira, 86  
Albert Tucker, 3, 13  
Amrita Hepi, 129  
Anthony Vanderzweep, 40  
Arthur Boyd, 27, 137  
Asher Bilu, 159

## B

Barney Wangin, 92  
Belmiro De Almeida, 153  
Ben Quilty, 32  
Bill Coleman, 76  
Brian Dunlop, 12  
Bruce Armstrong, 39

## C

Carol Panangka Rontji, 88  
Charles Blackman, 2, 69, 157  
Chen Wen Ling, 35  
Clarice Beckett, 4  
Clifton Pugh, 151

## D

Dale Hickey, 125  
Danie Mellor, 132  
Daryl Lindsay, 148  
David Boyd, 22, 25, 73, 152, 144, 164, 165  
David Carr, 162, 163  
David Larwill, 43  
Dean Bowen, 128  
Djirirra Wunungmurra, 82, 84  
Dorothy Braund, 134

## E

Eileen Yaritja Stevens, 97  
Elioth Gruner, 5  
Ernest Buckmaster, 23

## F

Frank Hinder, 135  
Freddie Timms, 77  
Frederick Mccubbin, 10, 11

## G

Geoffrey Bartlett, 30  
George Raftopoulos, 123  
George Tjapanangka, 120  
Gloria Tamerre Petyarre, 98, 99  
Godwin Bradbeer, 133  
Gong Dong, 34  
Guy Boyd, 75, 138

## H

Hal Hattam, 48  
Hans Heysen, 6, 15  
Haughton Forrest, 57, 58, 59, 60, 61, 62, 63  
Hugh Sawrey, 149

## J

Jack Ross Jakamarra, 119  
Jakayu Biljabu, 96  
James Gleeson, 21  
James R. Jackson, 53, 64  
Jarinyanu David Downs, 108  
Jason Benjamin, 42  
Jasper Knight, 124  
Jeffrey Smart, 18  
Jimmy Baker, 112  
Joanne Morris, 46  
John Coburn, 17, 52  
John Olsen, 154  
John Perceval, 24  
John Rider Roberts, 56  
Joseph Jurra Tjapaltjarri, 114  
Judy Watson, 121  
Judy Watson Napangardi, 107  
Jukuja Dolly Snell, 83  
Justin Maurice O'brien, 7, 71, 143

## K

Kathrin Longhurst, 45  
Ken Sheperd, 116  
Kenneth Knight, 147  
Kunmanara, 101, 102  
Kuruwarriyingathi Bijarrb Paula Paul, 105, 106

## L

Lena Yarinkura, 117  
Leonard French, 28, 29, 51  
Li Chen, 33  
Lily Karadada, 85  
Lofty Nabardayal Nadjamerrek, 110, 111

## M

Maggie Watson Napangardi, 118  
Mawalan Marika, 109  
Michael Peck, 131  
Mick Namarari Tjapaltjarri, 80  
Mirka Mora, 65, 68  
Murray Griffin, 74

## N

Noel Counihan, 50  
Nora Wompi, 100  
Norman Lindsay, 14, 20

## P

Paul Partos, 70  
Percy Lindsay, 54  
Peter D. Cole, 126  
Peter Smets, 38  
Petrina Hicks, 31  
Pro Hart, 26, 156, 158

## R

Rammey Ramsey, 78, 79  
Ray Crooke, 16, 44, 67, 72, 140  
Rick Amor, 139  
Robert Dickerson, 19, 66, 136, 155, 161  
Roger Kemp, 49  
Roland Wakelin, 141  
Rona Panangka Rubuntja, 87  
Rupert Bunny, 9  
Rusty Peters, 113

## S

Sali Herman, 142  
Sam Byrne, 150  
Sandy Brumby, 81  
Sidney Nolan, 47  
Sophia Hewson, 130  
Sydney Long, 55

## T

Tiger Yaltangki, 103  
Tim Storrier, 41  
Tjumbo Tjapanangka, 115  
Tom Roberts, 8  
Tommy May Ngarralja, 104  
Tommy Mitchell, 90  
Tommy Mitchell, 89  
Tony Clark, 127  
Trevor Vickers, 122

## W

Weaver Jack, 91  
Will Ashton, 145  
William Charles Piguenit, 146  
William Dargie, 1  
Wintjiya (Winnie) Napaljarri, 93, 94, 95

## X

Xue Mo, 160  
Xue Song, 36

## Z

Zhong Chen, 37



# Fine Jewels & Timepieces Auction 21.10.2024

LEONARD JOEL

## FEATURING PIECES BY

Paspaley  
Van Cleef and Arpels  
Hubert  
Le Monde  
Jacob & Co  
Bulgari  
Tiffany & Co  
Cartier  
Tudor  
Patek Philippe  
Rolex  
Piaget

+

## MELBOURNE

2 Oxley Road,  
HAWTHORN, VIC 3122  
T: (03) 9826 4333  
[info@leonardjoel.com.au](mailto:info@leonardjoel.com.au)  
[leonardjoel.com.au](http://leonardjoel.com.au)

## IMAGE:

Paspaley, 18ct gold,  
diamond and rose quartz  
collar necklace  
\$4,000-6,000



NG  
V

# REKOSPECTIVE

## THE ART OF REKO RENNIE

THE IAN POTTER CENTRE:  
NGV AUSTRALIA, FED SQUARE  
OPENS 11 OCT  
FREE ENTRY

PRINCIPAL PARTNER



TOURISM PARTNER

SOFITEL  
MELBOURNE ON COLLINS

CREATIVE VICTORIA

Reko Rennie *Visible Invisible* / 2016 (detail). Private collection © Reko Rennie 2024. Image courtesy of the artist



# Conditions of Business / Summary

## SPECIAL CONDITIONS OF SALE – JEWELLERY

Jewellery and watches offered by Leonard Joel are sometimes accompanied by an Independent valuation as stated in the catalogue. These valuations are conducted by registered valuers and are offered purely as independent opinions. Variation may be found as to the colour, clarity and size of stones described in these reports, consequently Leonard Joel does not guarantee these Independent Valuations. Where stones can be weighed accurately, weights will be provided. Weights of set stones are estimates only and are provided to the best of our technical ability. Gram weight on gold and other precious metals are also given as an approximation. Wristwatches and pocket watches are offered in there current condition and Leonard Joel does not guarantee that they are in working order. Items may be thoroughly inspected during the viewing period or by prior arrangement.

## AUTHENTICITY CERTIFICATES

As various manufacturers may not issue certificates of authenticity, Leonard Joel has no obligation to furnish a buyer with a certificate of authenticity from the manufacturer, except where specifically noted in the catalogue. Unless Leonard Joel is satisfied that it should cancel the sale in accordance with the Limited Warranty provided in the General Conditions of Business, the failure of a manufacturer to issue a certificate will not constitute grounds for cancellation of the sale.

## GST

In the event that the vendor is registered for Goods & Services Tax (GST), the invoice to the buyer will provide a separate entry for the GST which is included in the purchase price. All Leonard Joel charges for services referred to in this catalogue are exclusive of GST. Overseas buyers may be entitled to a rebate for GST charged.

For further information contact:  
Ety Liong  
[accounts@leonardjoel.com.au](mailto:accounts@leonardjoel.com.au)

## ADMISSION

Leonard Joel has the right at its sole discretion without assigning any reason therefore to refuse admission to the premises or attendance at any of its sales of any person.

## COMMISSION (ABSENTEE) BIDS

Leonard Joel will execute absentee bids when instructed. Lots will be bought as cheaply as allowed by other bids and/or reserves.

## TELEPHONE BIDDING

Buyers interested in bidding by telephone should contact Leonard Joel as soon as possible. Please note that telephone bidding facilities are available on a first-come, first-served basis.

## BIDDER REGISTRATION

To recognise bidders during the sale all intending buyers are required to complete a Bidder Registration Form providing full photo identification and appropriate references if required before the Sale which will enable them to bid by way of a numbered paddle allocated to them.

## BUYER'S PREMIUM

There will be a buyer's premium added to all purchases. The buyer's premium will be calculated at the rate of 25% of the hammer price on each lot. This is inclusive of GST. The buyer's premium is reflected by a reduction in the Seller's Commission and is a common practice throughout Australia and overseas.

## PROPERTY SUBJECT TO THE ARTIST RESALE ROYALTY

Lots with the § sign will be subject to payment of the Artist Resale Royalty in the event that the lot is sold for a hammer price of \$1,000 or more. The Australian Resale Royalty is a flat rate of 5 percent (5%) levy on the hammer price (including GST). The Australian Resale Royalty is payable by the buyer in addition to the buyer's premium plus applicable GST.

## DAMAGE

Any viewer who damages a Lot will be held liable for all damage caused and shall reimburse Leonard Joel for all costs and expenses relating to rectification of such damage.

## TITLE

Leonard Joel guarantees good title to all lots.

## WARRANTIES AND CONDITION REPORTS

Condition reports will be available for any lot upon request, subject to conditions.

## ESTIMATES

Estimates are a reflection of Leonard Joel's opinion of the current market values, based on historic and current market realisations of similar lots. Estimates are inclusive of any GST, which may be applicable. Actual prices at this sale may fall short or exceed the estimates.

## PAYMENT

In any event accounts must be settled with Leonard Joel no later than 4pm two days after the auction. Attention is specifically drawn to condition 21 of the Buyer's Conditions of Sale.

Payment may be made by way of cheque, most credit cards, eftpos or telegraphic transfer.

*Please note: payments made by cheque are subject to a 5 day clearance before goods can be collected.*

Credit card fees may apply.

Bank telegraph transfers should be directed to:

ACCOUNT NAME:	Leonard Joel Pty Ltd
ADDRESS:	Westpac Banking Corporation 150 Collins Street, Melbourne VIC 3000 Australia
BSB:	033-364
ACCOUNT NO:	942956

## COLLECTION OF LOTS

Purchased lots must be collected no later than two days after the auction; otherwise lots shall be moved to storage at the Buyer's expense (see below). Lots are at the Buyer's risk from the fall of the hammer. It is strongly advised that overseas and interstate purchasers and absentee bidders make their arrangements with Leonard Joel in advance of the Sale. Charges are outlined below and are quoted in Australian dollars.

## REMOVAL AND STORAGE

Any lots not collected within two days after the auction, may be stored or resold at the Buyer's expense.

## REMOVAL CHARGES

Each lot: \$55

## STORAGE CHARGES

Each lot: \$33 per day

## PROTECTION OF MOVABLE CULTURAL HERITAGE ACT 1986 (PMCH ACT)

Buyers should be aware of the PMCH Act which protects Australia's heritage of movable cultural objects and supports foreign countries' right to protect their heritage of movable cultural objects. The PMCH Act regulates the export of nationally significant heritage objects, it is not intended to restrict normal and legitimate trade in cultural property, and does not affect an individual's right to own or sell objects, within Australia. The PMCH Act was enacted in response to the 1970 UNESCO Convention on the Means of Prohibiting the Illicit Import, Export and Transfer of Ownership of Cultural Property. It is the responsibility of the Buyer to ensure that the export of any lots purchased are not subject to, or in breach of, this Act.

Information about the PMCH Act, the Protection of Movable Cultural Heritage Regulations 1987 and the 1970 UNESCO Convention, can be found on the Department of the Environ-

ment, Water, Heritage and the Arts website at: [www.environment.gov.au/heritage/movable/index](http://www.environment.gov.au/heritage/movable/index)

## EXPORTING SIGNIFICANT AUSTRALIAN CULTURAL HERITAGE

The export of Australia's significant cultural heritage is regulated under the Protection of Movable Cultural Heritage Act 1986 (PMCH Act.) It is not intended to restrict normal and legitimate trade in cultural property and does not affect an individual's right to own or sell within Australia. The PMCH Act implements a system of export permits for certain heritage objects defined as 'Australian protected objects'. More information is available on the Department of the Environment, Water Heritage and the Arts' website: [www.arts.gov.au/movable\\_heritage](http://www.arts.gov.au/movable_heritage)

Enquiries can be made to the Cultural Property Section at the Department of the Environment, Water, Heritage and the Arts, T: 02 6274 1810 E: [movable.heritage@environment.gov.au](mailto:movable.heritage@environment.gov.au)

## CITES REGULATIONS

It is the buyer's sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licences. The refusal of any import or export licences, any delay in obtaining such licences or any limitation on your ability to export a lot shall not permit the cancellation of the sale. Please note that all lots marked with the symbol \* are subject to CITES regulations when exporting these items outside of Australia. Information about these regulations may be found at [www.environment.gov.au/biodiversity/trade-use/cites/index.html](http://www.environment.gov.au/biodiversity/trade-use/cites/index.html) or may be requested from:

The Director  
International Wildlife Trade Department of  
Sustainability, Environment, Water, Population  
and Communities  
GPO Box 787  
CANBERRA ACT 2601

## LEONARD HOME DELIVERY

Purchases can be delivered to your door via Leonard Home Delivery. Please note this service is available in Melbourne (Select suburbs) only and is not available for Sydney auction purchases. For any enquiries about this service please contact [delivery@leonardjoel.com.au](mailto:delivery@leonardjoel.com.au)

## RECOMMENDED CARRIERS

For recommended carriers please refer to our website.

# Our Specialists

## MANAGING DIRECTOR & HEAD OF IMPORTANT COLLECTIONS

John Albrecht, BA LLB MBA

## GENERAL MANAGER

Wendy Carter

## FINE ART

Wiebke Brix, *Head of Art*

Amanda North, *Specialist*

Hannah Ryan, *Specialist*

Charlotte Barrett, *Administrator and Registrar*

## DECORATIVE ARTS

Chiara Curcio BA, *Head of Department*

David Parsons, *Head of Private Estates and*

*Valuations, Decorative Arts Specialist*

Natasha Berlizova, *Administrator*

## ASIAN ART

Luke Guan, *Head of Department*

## SYDNEY

Ronan Sulich, *Senior Adviser*

Madeleine Norton BFA, BComm, MLitt,

*Head of Decorative Arts & Art*

Ella Nail, *Office Manager & Administrator*

## IMPORTANT JEWELS

Hamish Sharma, *Head of Department, Sydney*

Christel Reid, *Administrator*

## FINE JEWELS & TIMEPIECES

John D'Agata, *Head of Department, Melbourne*

Patricia Kontos F.G.A.A., *Senior Jewellery Specialist*

Lauren Boustridge BSc, AJP, GG (GIA),

*Senior Specialist*

Yuan Li, *Jewellery Assistant*

Echo Liu, *Administrator*

Bethany McGougan, *Consultant & Senior Auctioneer*

Henrietta Maiyah, *Consultant*

## MODERN DESIGN

Rebecca Stormont, *Specialist*

## LUXURY

Indigo Keane, *Specialist*

## PRINTS

Hannah Ryan, *Art Specialist*

## FURNITURE

April Chandler, *Manager*

Angus McGougan, *Assistant*

Alex Sargeant, *Assistant*

Sam Tonga, *Assistant*

Shawn Mitchell, *Interiors Consultant*

## JEWELLERY

Leila Bakhache, *Manager*

Yuan Li, *Assistant*

## ART SALON

Emily Walker, *Manager*

Millie Lewis, *Assistant*

## OBJECTS & COLLECTABLES

Dominic Kavanagh MFA, *Manager*

Kieran Grogan Carpenter, *Assistant*

## VALUATIONS

David Parsons, *Head of Private Estates and Valuations,*

*Decorative Arts Specialist*

Troy McKenzie, *Queensland Representative Specialist*

Anthony Hurl, *South Australia Representative Specialist*

John Brans, *Western Australia Representative Specialist*

## ACCOUNTS

Ety Liong, *Finance Manager*

Michelle Draper, *Account Manager*

Karishma Sareen, *Accounts Assistant*

## CLIENT SERVICES

Kim Clarke, *Client Services Manager*

Amelia Lewis, *Client Services Liaison*

Richard Grieve, *Client Services Liaison*

## OPERATIONS & LOGISTICS

David Price, *Operations, Delivery & Logistics Manager*

## MARKETING & COMMUNICATIONS

Blanka Nemeth, *Senior Marketing, Media,*

*& Communications Manager*

Lucy Lewis, *Database & Marketing Coordinator*

## PHOTOGRAPHY

Paolo Cappelli, *Senior Photographer & Videographer*

Adam Obradovic, *Photographer & Videographer*

## GRAPHIC DESIGN

Maria Rossi





**MELBOURNE**

2 Oxley Road,  
Hawthorn, VIC 3122  
(03) 9826 4333

**SYDNEY**

The Bond, 36-40 Queen Street,  
Woollahra, NSW 2025  
(02) 9362 9045

**BRISBANE**

54 Vernon Terrace,  
Teneriffe, QLD 4005  
0412 997 080

**ADELAIDE**

429 Pulteney Street,  
Adelaide, SA 5000  
0419 838 841

**PERTH**

0412 385 555

info@leonardjoel.com.au  
leonardjoel.com.au